EXTRA: WITH SOFTWARE WORTH € 107

Beat

#238 | 11-2025

15 GB SOFTWARE DOWNLOAD

FULL VERSION:
2 AAS SOUND-INSTRUMENTS*
CHOOSE FREELY FROM 78 PACKS!

- SAMPLESON SONIC EXPLORER BUNDLE*
  7 PLUGS FOR EPIC AMBIENT, LO-FI & SOUNDSCAPES
- ZAMPLER EARTHEN RITUALS
  78 HYPNOTIC RHYTHMS & TEXTURES

* Only while stocks last.

To the max:
4 GB drum loops, breaks & basslines
for techno, trap & UK garage

WITH 3 GB OF LOOPS & TEMPLATES

HIP-HOP PRODUCER

FROM LYRICS TO RELEASE
HOW TO TURN YOUR BEATS INTO MONEY

BEHRINGER MS-5: DEAL OR DUD?

PODCAST

IN TALK WITH ANFISA LETYAGO

LEGENDARY: KURZWEIL K2061

5 SPECIFIC APPLICATIONS PUT TO THE TEST

HANDS-ON RAP

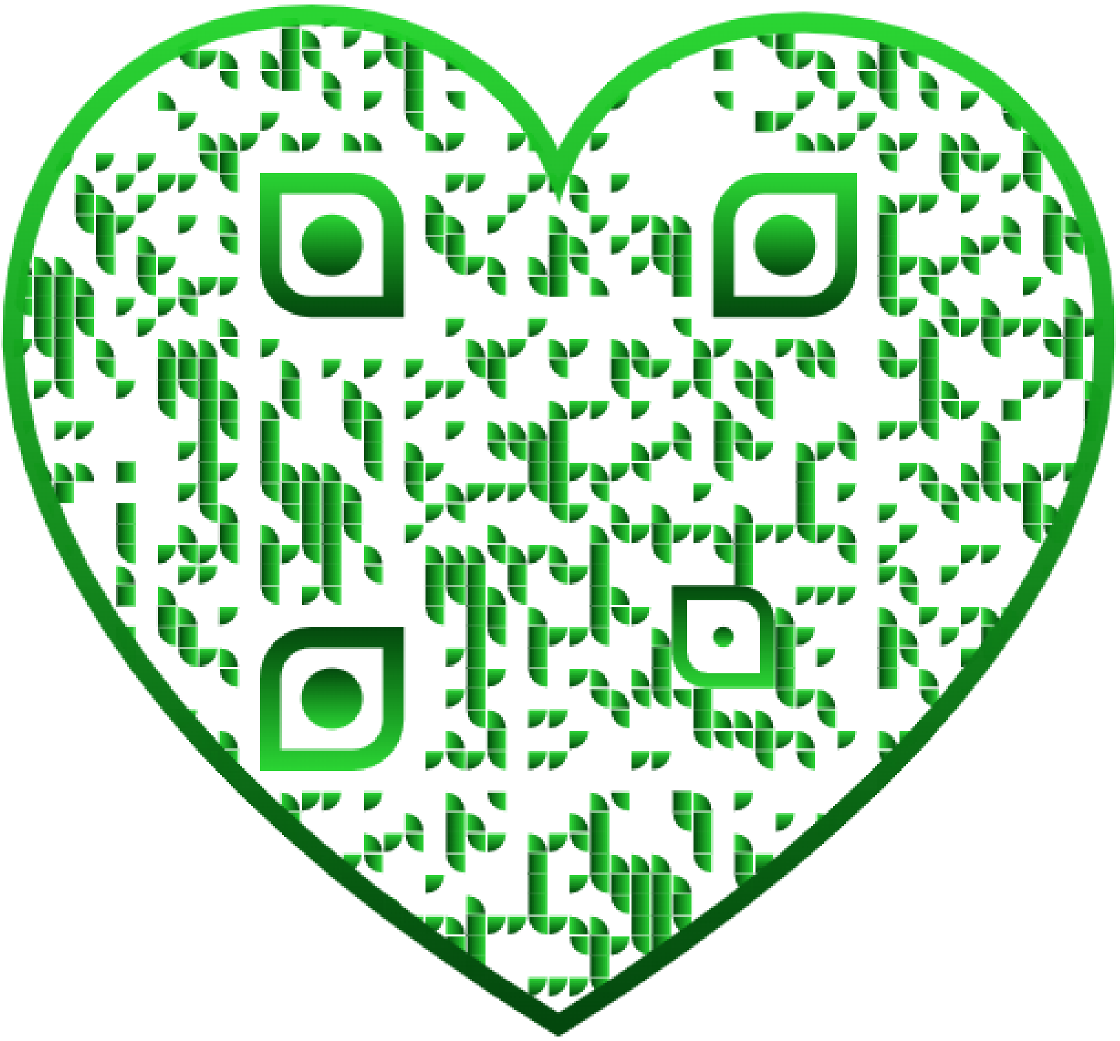
THE ULTIMATE VOCAL-CHAIN

BITWIG POWER PRODUCER

BUILD YOUR OWN DREAM SYNTH

D 6,99 € AT 7,90 € CH 12,90 CHF LUX 8,20 €

TESTS ALPHATHETA CHORDCAT | ZOOM H5 STUDIO | SE ELECTRONICS SE7 SIDEFIRE | BITWIG 6



ARTURIA
_The sound explorers

_Arturia AstroLab 88

Live, without limitations!

With its robust, minimalist design and intuitive, technology-orientated operation, AstroLab 88 effortlessly brings the sound world of the studio to the stage - reliably, expressively and inspiringly. This allows musicians to realise their full creative potential.

„No one needs Hip-Hop“

...but people need Hip-Hop“– as Fünf Sterne Deluxe once said. Apparently, this fits in every sense, because according to recent statistics, almost 80% of streaming in this country is German rap, followed by around 10% techno and a colorful mix for the rest. So are there any other relevant music styles left?

And even the first part of the quote can now become reality thanks to artificial intelligence, as services such as SUNO generate dark rap “straight from the streets” with just a few keywords – in German and with the typical rough gang slang, and even the lyrics are included. **So does hip-hop really no longer need humans?**

First things first: it‘s not quite that futuristic yet. In the current 29-page masterclass, we dive into this very topic and show you **where and how AI actually helps in Hip-Hop production**, as well as how to learn to write lyrics, build Trap beats, and **compose a complete song from start to finish** using traditional craftsmanship. By the way, all producers will get their money‘s worth here, because the techniques shown can be easily adapted to genres other than Hip-Hop.

And if that‘s not enough Techno for you: this month‘s podcast features none other than Anfisa Letyago, one of the most successful DJs on the scene, who not only shines with her own productions, but also reveals a lot about her techniques in conversation. So listening in is a must.

Marco Scherer
Editor-in-Chief BEAT

More for less!

READ 12, PAY 10

Instead of searching monthly at the newsstand, you‘ll receive 12 issues of BEAT conveniently delivered directly to your home – and at the unbeatable price of just 75 Euros for the German print edition or 59 Euros for the international digital edition. Every month, you‘ll benefit from exclusive full software, exciting tutorials, new sounds, and in-depth analyses that will make your music noticeably better and more successful. Let yourself be inspired for an entire year! Find more details at:

www.beat.de/12for10

www.beat.de/12for10digi

Beat

BECOME PART OF THE BEATCOMMUNITY!

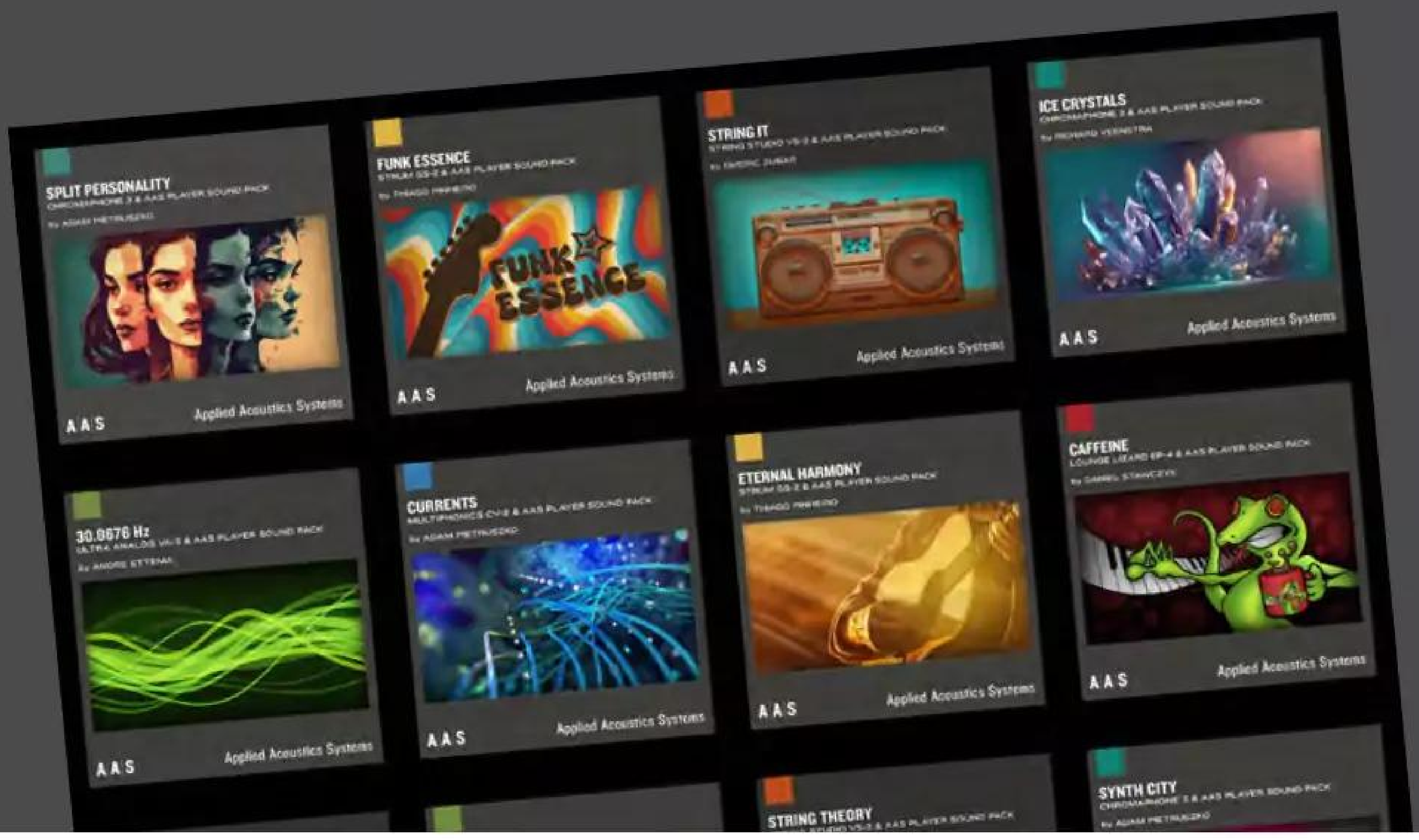
Daily giveaways, exclusive deals & insider news

Follow us on facebook

Follow us on Instagram

GET STARTED

SOFTWARE HIGHLIGHTS


SPLIT PERSONALITY
FUNK ESSENCE
STRING IT
ICE CRYSTALS
30.9876 Hz
CURRENTS
ETERNAL HARMONY
CAFFEINE
STRING THEORY
SYNTH CITY
AAS
Applied Acoustics Systems

Choose freely from 78 packs

2 sound instruments by AAS

This month, Applied Acoustics Systems is rewarding you twice! Two sound instruments of your choice are waiting for you—packed with inspiration for your next tracks. And the selection is huge: choose from 78 packs—whether fat vintage synths, trendy club sounds, experimental modular sequences, or otherworldly soundscapes. Your next musical adventure starts here.

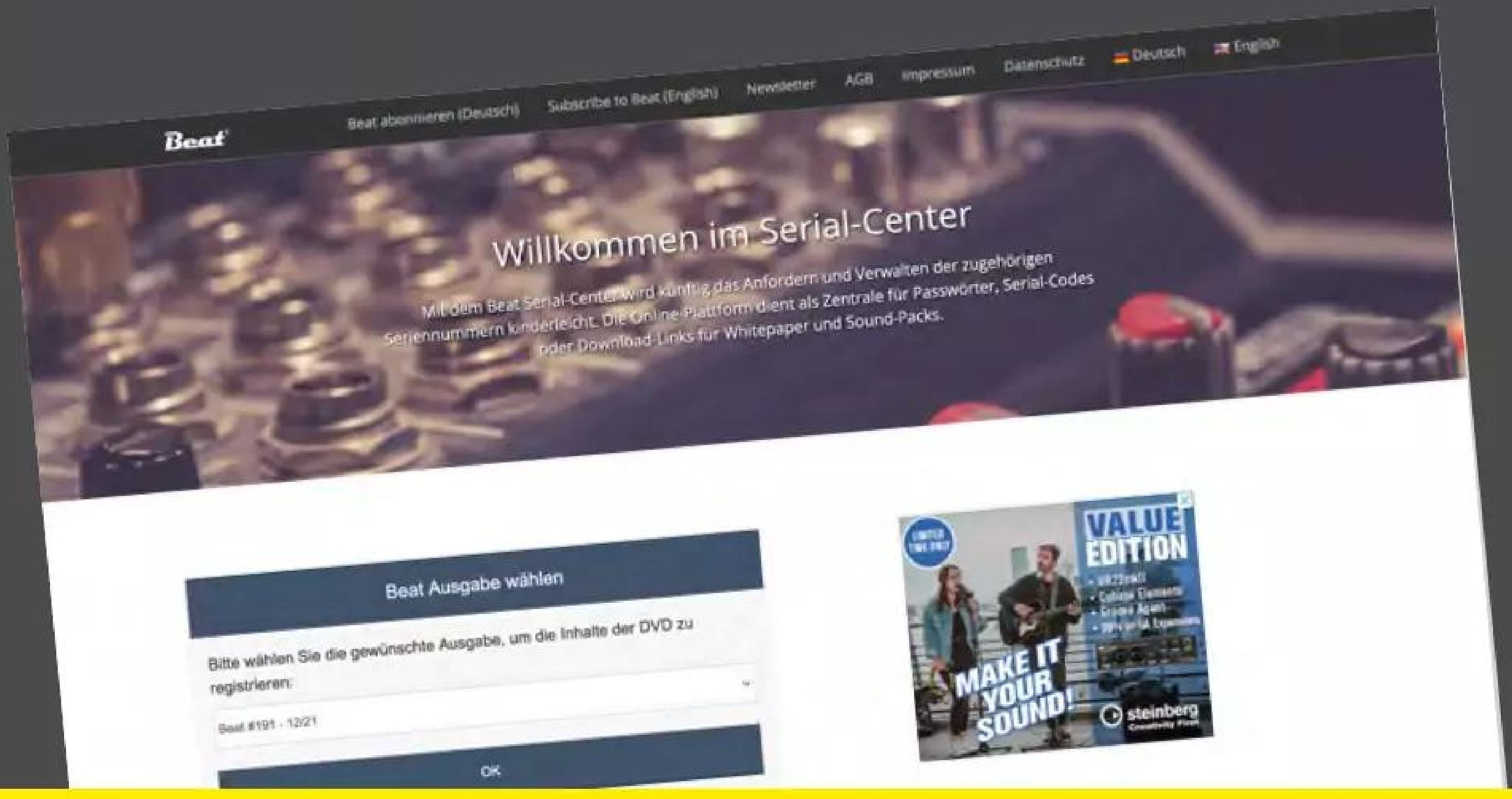
Download: see page 9 | **Info: applied-acoustics.com** win | mac

7 Plugins for epic Ambient, Lo-Fi & Soundscapes

Sampleson Sonic Explorer Bundle

Seven plugins, one goal: inspiration for your tracks. The Sonic Explorer Bundle from our friends at Sampleson gives you everything: Roland TR-808-style analog drums, an expressive electric piano, a tonewheel organ, a brilliant one-button synth, and distinctive effects. Get ready for lean, characterful instruments and FX for tracks that need some edge, atmosphere, and attitude.

Download: see page 9 | **Info: sampleson.com** win | mac


Beat
Beat abonnieren (Deutsch)
Subscribe to Beat (English)
Newsletter
AGB
Impressum
Datenschutz
Deutsch
English
VALUE EDITION
MAKE IT YOUR SOUND!
steinberg

Willkommen im Serial-Center

Mit dem Beat Serial-Center wird künftig das Anfordern und Verwalten der zugehörigen Seriennummern kinderleicht. Die Online-Plattform dient als Zentrale für Passwörter, Serial-Codes oder Download-Links für Whitepaper und Sound-Packs.

Beat Ausgabe wählen

Bitte wählen Sie die gewünschte Ausgabe, um die Inhalte der DVD zu registrieren:

Beat #191 - 12/21

OK

All serial numbers safely accessible:

The Beat Serial Center

To ensure that none of your serial numbers are lost in future (e.g. in the event of a reinstallation, Outlook crash or disk crash), you can now manage them conveniently online. The advantages are obvious: the editorial team can send you specific software updates, you can access all serials at any time and from anywhere and everything is managed and stored in a central location. The Serial Center thus becomes your personal password archive on the web. **www.serialcenter.de**

Beat
ZAMPLER//RX
EARTHEN RITUALS
BEAT PLATINUM SELECTION
FILTER

78 hypnotic rhythms & soundscapes

Earthen Rituals

Earthen Rituals fuse hypnotic, trance-inducing bells and organic percussion with ever-evolving pads, and thus offers a unique sonic palette – from crystalline clouds to edgy, insect-like textures – that blends artificial ambiences with an organic, wooden feel. Always in motion, forever rhythmic. This is how infinity sounds! For your convenience, all patch combinations are also provided as individual sounds, giving you the ultimate freedom to experiment and customize your own sonic rituals!

Download: see page 9 | **More packs: zamplersounds.com** win | mac

Beat #238 – Exclusive software

More than 11 GB of valuable plug-ins and samples for download

90's MPC SAMPLE PACK
AKAI
PLAIN ESSENTIALS
ARCSTAR
arcturus
MIDNIGHT
DARK TRAP LOOPS
TRUE SAMPLES
UK URBAN SOUNDS

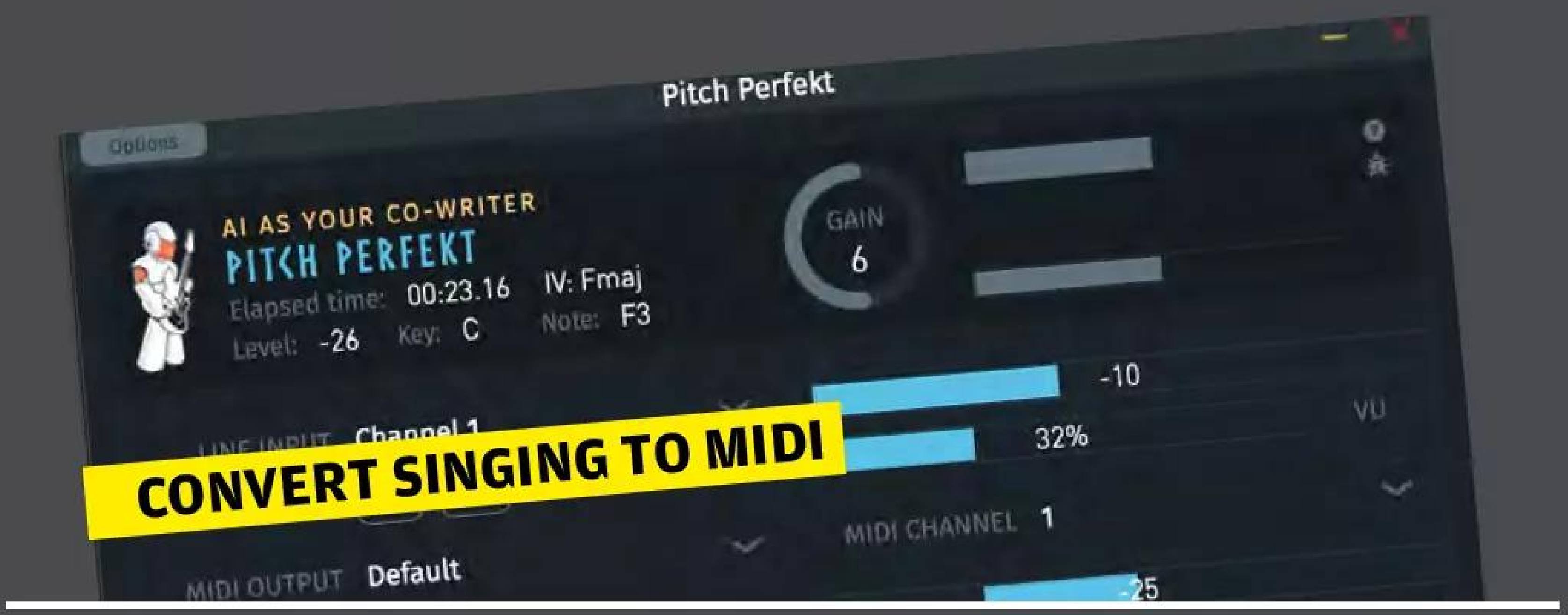
4 GB
Drumloops, breaks & basslines for Techno, Trap & UK Garage

Two instruments of your choice from AAS are available as full versions. Whether you're looking for fat vintage synths, exciting modular sequences, or bombastic club sounds, there's something for everyone. On top of that, there are seven epic instruments from Sampleson as a magazine highlight.

Hypnotic rhythms, organic percussion, and breathtaking soundscapes are hidden in our expansion pack "Earthen Rituals" for our Zampler and Akai's current MPC series. Experiment with unique textures and immerse yourself in infinity—78 patches for your perfect sound design.

Fat beats are the focus of our sound archive this month: a reader pack contains 377 punchy drum loops, plus powerful MPC beats from the 90s. There's also plenty of variety in the breakbeats and fodder for dark trap productions.

Contents compiled by the Beat editorial team

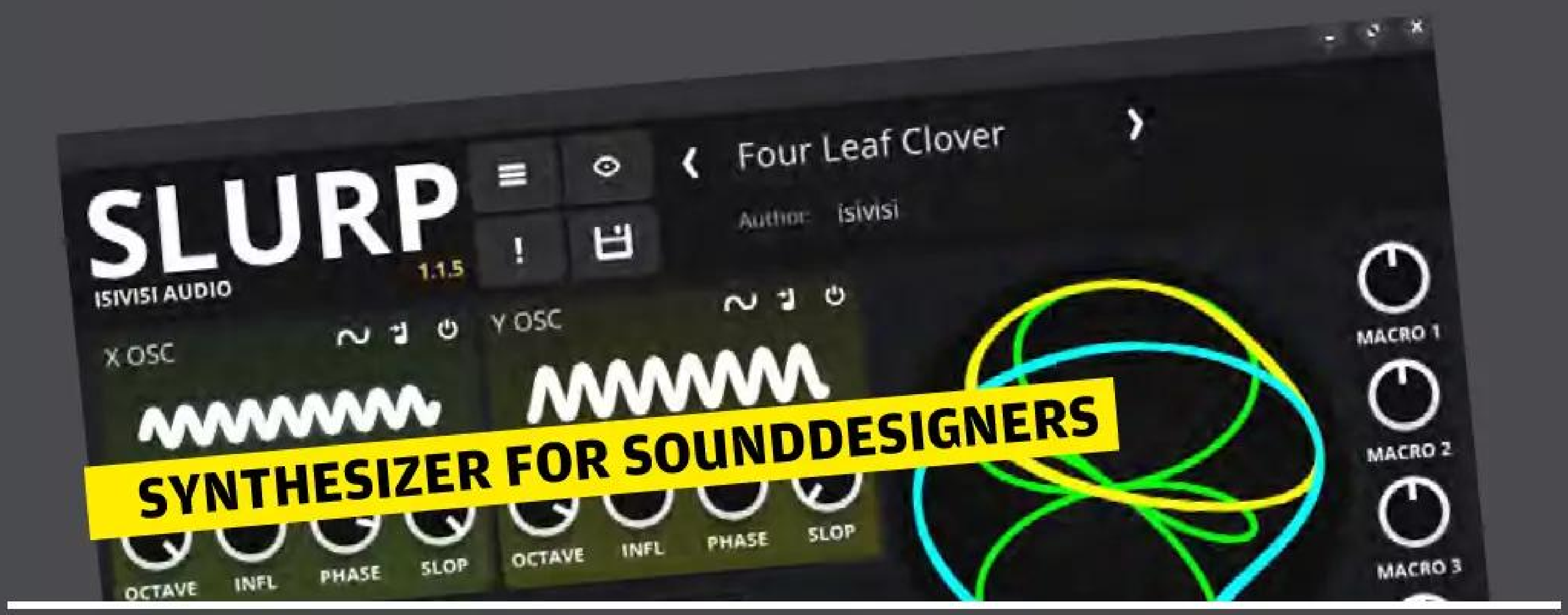

Pitch Perfekt
Options
AI AS YOUR CO-WRITER
PITCH PERFEKT
Elapsed time: 00:23.16
IV: Fmaj
Level: -26
Key: C
Note: F3
GAIN
6
-10
32%
VU
MIDI CHANNEL 1
MIDI OUTPUT Default
-25

CONVERT SINGING TO MIDI

Algoriffix Pitch Perfekt

Pitch Perfekt by Algoriffix is an innovative voice-to-MIDI plugin based on AI technology that enables real-time transcription of sung melodies into MIDI. In addition to pitch detection, scale and note tracking, harmonization, pitch bend, and low latency, it also supports direct file conversion from WAV, MP3, or AIFF to MIDI files.

Download: see page 9 | **Info: algoriffix.com** win | mac


SLURP
1.1.5
ISIVISI AUDIO
Four Leaf Clover
Author: isivisi
X OSC
Y OSC
MACRO 1
MACRO 2
MACRO 3
OCTAVE
INFL
PHASE
SLOP

SYNTHESIZER FOR SOUNDDESIGNERS

ISIVISI Audio Slurp

Experimental dynamic textures are the strength of the FM synthesizer Slurp, which are generated by rotating modulation axes. The three axes X, Y, and Z can be individually adjusted in terms of octave, phase, and modulation intensity to elicit innovative ambient sounds..

Download: see page 9 | **Info: isivisi.ca/slurp** win | mac | linux

Exclusive for download:
The Beat Studio

3,7 GB
Earthen Rituals for Zampler & Akai MPCs

Apsonic Speedrum BE

Powerful drum sampler with 16 MPC-style pads

Acon Digital
Dynamics BE

Acon Dynamics BE

All-rounder with compressor, expander, and gate

Thorn Solo

Brutal monosynth with all the refinements

Beat
ZAMPLER//RX

Zampler//RX

REX and SFZ Player with Mod-Matrix & Parameter Sequencer

CONVOLOGY XT

Convology XT

Masterful convolution reverb with legendary H90 reverbs

Table of contents

HIP-HOP-PRODUCTION

Write lyrics, build a beat, record vocals... done? Hip-hop sounds simple at first. But if the result is to be authentic and contain your signature sound, things get more complex. In this masterclass, we'll show you the entire recording process – including mastering – using a complete song production from beat-making to release. You'll also learn how to write crisp lines, record and stage vocals, which tools will support you in beatmaking, how to legally circumvent sample clearance, and ultimately how to make money from it. Vocals, song templates, and copyright-free samples are included. **From page 12**

Standards

003 **Editorial**

004 **Beat magazine software #238**
Make your studio more valuable! This month, there are a whopping 15 GB of plug-ins, sounds, and samples for your tracks.

006 **Content**

008 **Navigator: Best of Beat #238**

048 **BEHIND THE BEAT Podcast**
Episode #52 with Anfisa Letyago

080 **Monthly music treasures**

081 **What's up? Your event planner for 2025/26**

082 **Imprint & preview**
Beat 12|2025 will be released on 07.11.2025

Music & Technology

010 **Magazine – Facts, interviews, products**

038 **Discovered: Klitschkrieg**
For almost a decade, Kitschkrieg set the tone in German hip hop. Now they have turned their backs on Europe. Has the risk paid off?

044 **Digital Culture: Songwriting and AI**
The latest generative apps have reached a level of quality that impresses even skeptics. Finished songs at the touch of a button—it's a shock that was bound to happen. What now?

Portrait: Raz Ohara

With „Memories Of Tomorrow", the Danish musician presents an electronic album full of craftsmanship: all synths were recorded live. The analog, slightly imperfect charm combines electronica with influences from Soul, Trip Hop, Downbeat, and Ambient. **Page 46**

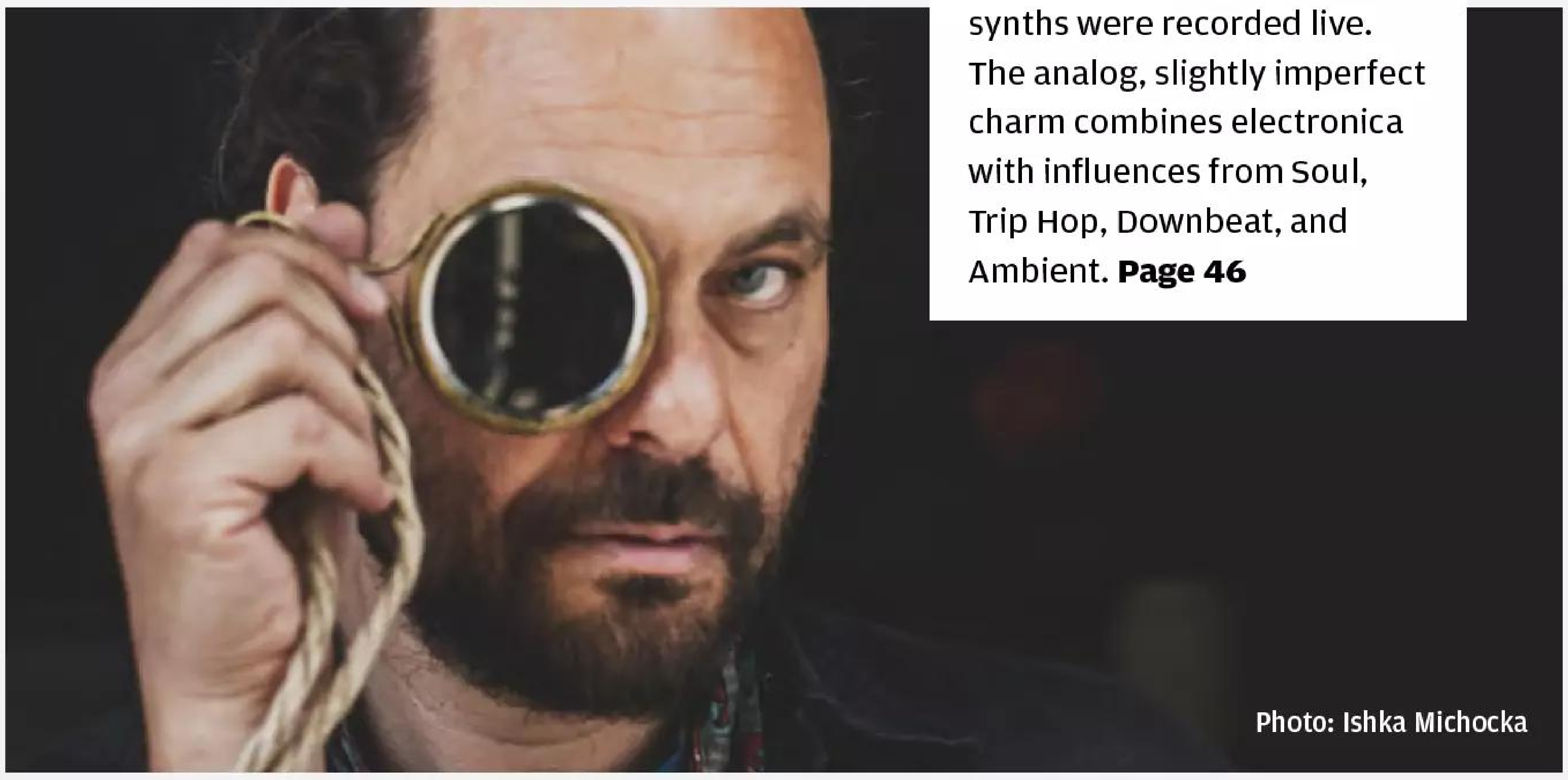


Photo: Ishka Michocka

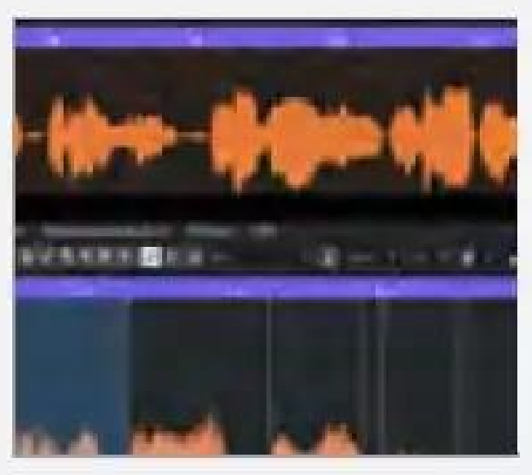
Test: Kurzweil K2061/K2088

With the new K20 series, Kurzweil brings the legendary V.A.S.T. engine back into the spotlight. **Page 70**

Top workshops

Free: 2 sound instruments by AAS
Choose freely from 78 packs!
Page 50

Zampler Expansion: Earthen Rituals
Hypnotic rhythms & infinite soundscapes
Page 66



Power Producer: Cubase
Vocal chops for EDM & Trap
Page 54

Power Producer: Bitwig
Build your dream synth
Page 56

@beat.magazin @beatmagazin @beatmagazin @beatmagazine_ofc

Magazine downloads
You can find the link on page 9

Current news on
www.beat.de

Test: Behringer MS-5

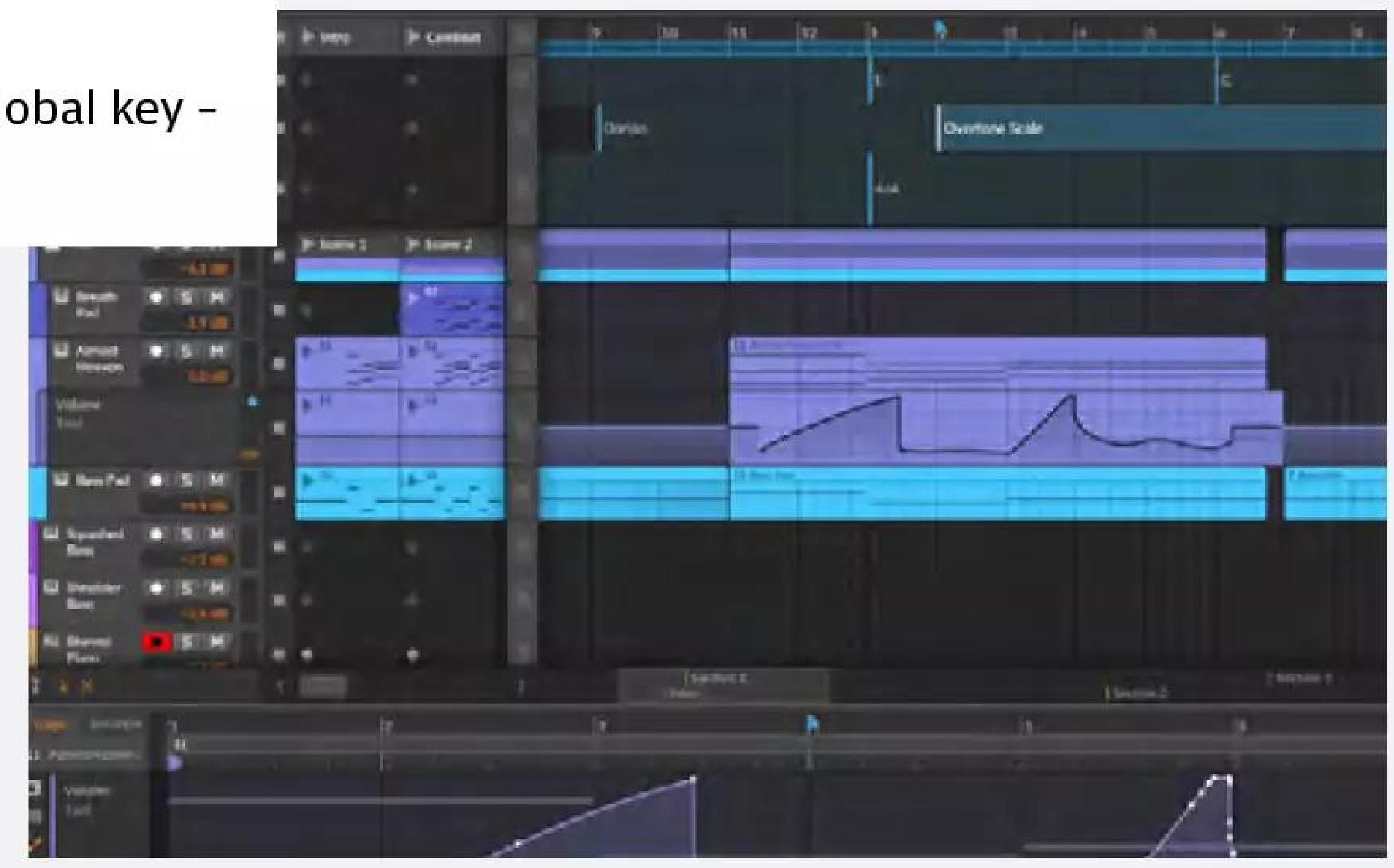
With the MS-5, Behringer has once again revived a vintage synthesizer at an affordable price. We tested whether Behringer was able to bring the special character of the Roland SH-5 into the modern age.
Page 73

WorkBeat

020 **Dope Tracks: Top 10 Sounds Deconstructed**
050 **Focus: 2 sound instrumente by AAS**
064 **AI-Corner: Producing with artificial intelligence**
066 **Zampler Constructor: Earthen Rituals**
052 **Power Producer: FL Studio**
053 **Power Producer: Apple Logic Pro X**
054 **Power Producer: Cubase**
055 **Power Producer: Ableton Live**
056 **Power Producer: Bitwig**

Test: Bitwig Studio 6

New look, revised modulations, global key – what an update! **Page 60**



SoftBeat

060 **Test: Bitwig Studio 6**
061 **Test: GForce Halogen FM**
062 **New synth plug-ins**

HardBeat

068 **Desktop Audio**
070 **Test: Kurzweil K2061/K2088**
073 **Test: Behringer MS-5**

On Stage

076 **Test: AlphaTheta Chordcat**
078 **DJ news**
079 **Power Producer: Push DJing**

Navigator: Best of Beat # 238

Beat

EXTRA: WITH SOFTWARE WORTH € 107

15 GB SOFTWARE DOWNLOAD

HIP-HOP PRODUCER

FROM LYRICS TO RELEASE

BEHRINGER MS-5: DEAL OR DUD?

PODCAST IN TALK WITH ANFISA LETYAGO

LEGENDARY: KURZWEIL K2061

The common thread: Beat magazine 11/2025

For many years, Beat has been inspiring its readers not only with practical and musical topics, but above all with the tight integration of editorial content. From the very beginning, Beat has been about creating, about the structured building of ideas and the common thread – in the magazine as well as in the tracks. This navigator shows you the highlights of this issue and allows you to see the big picture.

HIP HOP PRODUCTION

FROM LYRICS TO RELEASE

HOW TO MONETIZE YOUR BEATS

Masterclass: Hip Hop Production

Write lyrics, build a beat, record vocals... done? Hip-hop sounds simple at first. But if the result is to be authentic and contain your signature sound, things get more complex. In this masterclass, we'll show you the entire recording process – including mastering – using a complete song production from beatmaking to release. You'll also learn how to write crisp lines, record and stage vocals, which tools will support you in beatmaking, how to legally circumvent sample clearance, and ultimately how to make money from it. Vocals, song templates, and copyright-free samples are included. **From page 12**

Test: Behringer MS-5

Test: Behringer MS-5

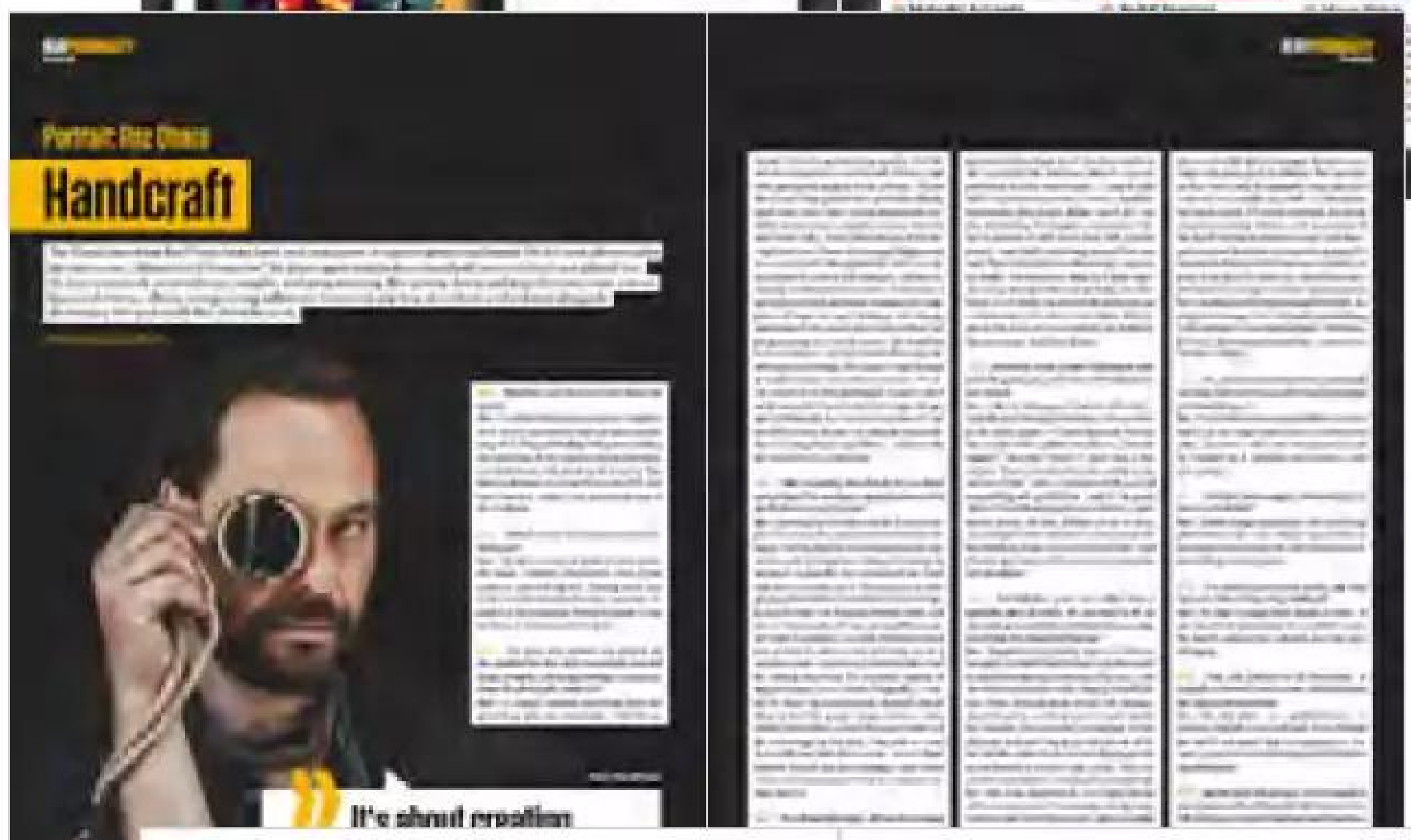
With the MS-5, Behringer has once again revived a vintage synthesizer at an affordable price. We tested whether Behringer was able to bring the special character of the now half-century-old Roland SH-5 into the modern era. **Page 73**

FOCUS: FULL SOFTWARE

Choose freely from 78 packs!

Free: 2 sound instruments by AAS

This month, Applied Acoustics Systems is rewarding you twice! Two sound instruments of your choice are waiting for you—packed with inspiration for your next tracks. And the selection is huge: choose from 78 packs—whether fat vintage synths, trendy club sounds, experimental modular sequences, or otherworldly soundscapes. Your next musical adventure starts here. **Page 50**



Handcraft

Portrait: Raz Ohara

The Danish musician Raz Ohara looks back on a long career in various genres and bands. On his new album under his own name, „Memories Of Tomorrow", he places great emphasis on handcraft, as every synth was played live. He has consciously avoided loops, samples, and programming. This analog charm and imperfection create a more human electronic album, incorporating influences from Soul, Trip-Hop, Downbeat and Ambient alongside electronica. **Page 46**

Test: Kurzweil K2061/K2088

Test: Kurzweil K2061/K2088

Kurzweil has been an integral part of the keyboard world since the early 90s. With the new K20 series, the American company is bringing its legendary V.A.S.T. engine back into the spotlight – with new features and plenty of computing power. Fans are already cheering! What sets the "newbies" apart from other synths? We reveal all in our test... **Page 70**

Beat

BEAT SOFTWARE
FOR DOWNLOAD

AVAILABLE FOR SUBSCRIBERS AT

www.beat.de/downloads

Facts | Opinions | News | Products

Magazine

by Carl-Philipp Schmeller

Mobile recording on eight tracks with Zoom

H6studio is the new mobile recorder from Zoom. It combines F-Series preamps with extremely low self-noise (-127 dBu EIN), 32-bit float resolution with dedicated gain controls, and large X/Y microphones (19.4 mm, up to 140 dB SPL), all of which ensure high-quality audio recordings. Thanks to its robust, portable design, it is recommended for use not only in the studio but also outdoors, for example for field recording. The recorder can record up to eight tracks simultaneously at up to 192 kHz. The shock-mounted microphone capsules ensure interference-free sound on the go. Depending on the recording situation, different microphone attachments can be used. In the future, there will even be a wireless module. Four XLR/jack combo sockets with phantom power are available as connections. There is also a mini jack connection in stereo. MicroSD cards with up to two TB can be used as storage media for direct recording. Potential overloads are prevented by the internal look-ahead limiter. The H6studio is available from 449 Euros and will be delivered in the fourth quarter of this year.

zoomcorp.com

More info

Precise low-frequency extension for the studio

PSI Audio introduces the new A326 D-REX speaker, which is specifically designed for demanding sound engineers. It is not a classic subwoofer but a dynamic range extender for the main monitors A226 MAIN. The D-REX does not extend the frequency range downwards but improves the dynamic precision and transparency in the range of 20 Hz to 100 Hz. With three 10-inch drivers, it is precisely tuned to the A226 - both in phase and frequency response - and forms a seamless full-range system with up to 126 dB SPL peak with them. Thanks to uncompromising neutrality, the sound remains consistent even in combination with other PSI monitors, which is particularly beneficial for immersive setups. Like all PSI Audio products, the D-REX is handcrafted in Switzerland, individually calibrated, and comes with an individual measurement curve. The result is a highly precise tool for demanding sound engineers, combining real low bass pressure with accurate reproduction - without the typical subwoofer sound. The uA326 D-REX can be pre-ordered now, and a price will be announced shortly.

psiaudio.swiss | audiowerk.eu

More info

Ableton Live with Splice, stem separation, A/B states for devices and group bounce

With the 12.3 update, Ableton offers important new features for its DAW. This includes native stem separation in the Live Suite and Push 3 Standalone. This allows you to split tracks into vocals, drums, bass, and other elements. No cloud, no fees per track. For DJs who want to combine acapellas with instrumental drum grooves, producing becomes more flexible.

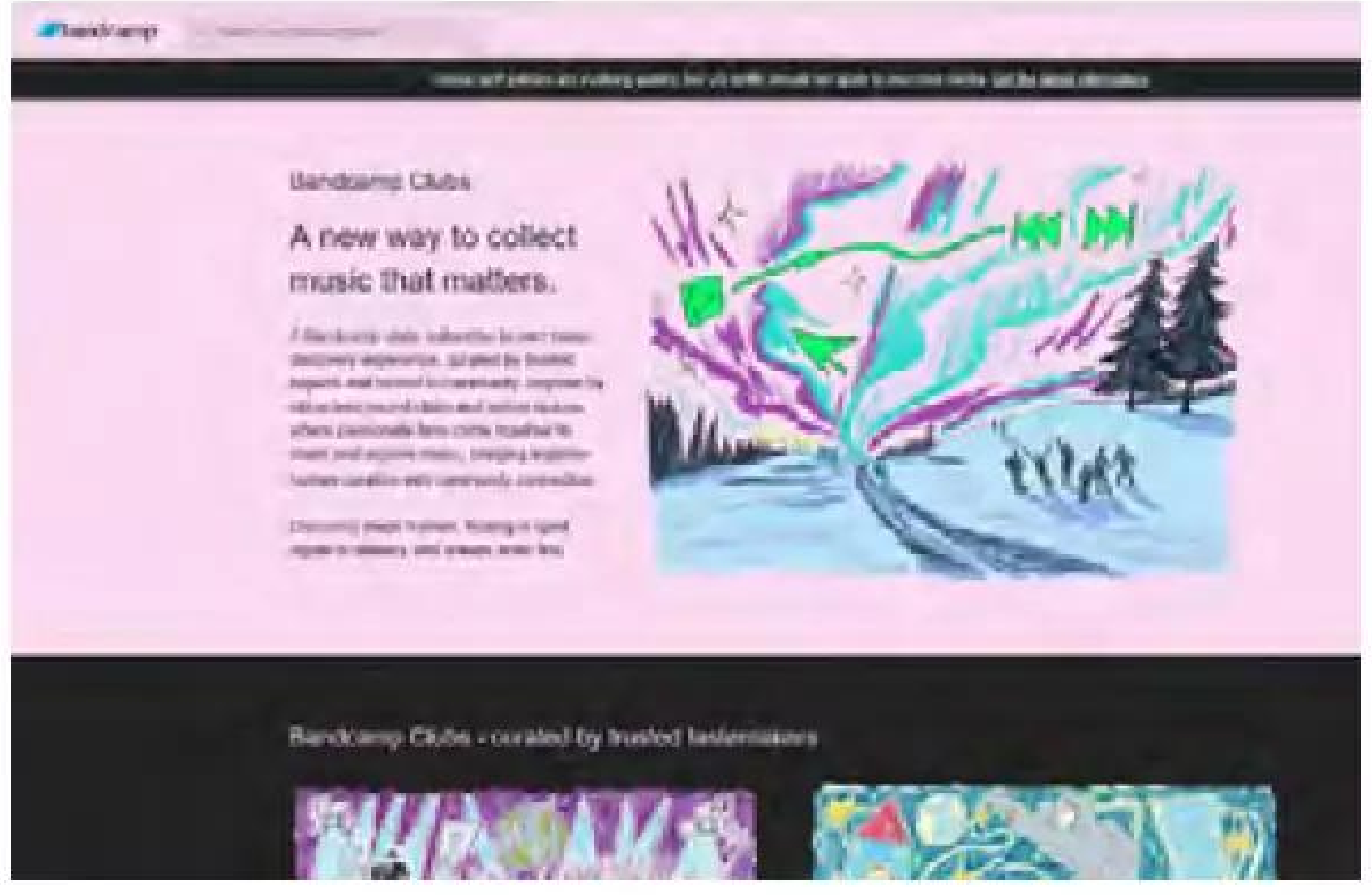
The Splice integration now allows you to directly browse your Splice library in Live with tags/compatibility, making drag-and-drop of loops and one-shots much less fiddly. New additions include the bounce groups and paste bounced audio. This allows you to bounce entire groups, including effects, and insert the rendered audio directly into any track or take lane. This is huge for techno/trance arrangements and for committing sound design on hip-hop busses.

Other new features include A/B states for devices, allowing you to switch between two states on-the-fly, as well as more intense modulation with Auto Pan Tremolo.

ableton.com

More info

Discovering music together with Bandcamp



Bandcamp Clubs

A new way to collect music that matters.

Bandcamp Clubs - curated by trusted tastemakers

Bandcamp introduces the innovative concept of Bandcamp Clubs, which focuses on discovering music together. Instead of relying on algorithms, experienced curators handpick an album that each member receives permanently in their collection on the first day of the month. This is complemented by exclusive interviews, contributions in the members area, and a monthly live listening party where fans can interact with each other in real-time. The clubs celebrate the album as an art form and combine community, discovery, and direct artist support. Every contribution benefits not only the artists but also the curators. There are four clubs to choose from at launch: The Hard Stuff (heavy music - from underground to cult), Kosmos Klub (adventurous, experimental sounds), Jazz-ish Jazz Club (jazz gems), and Dance Around the World (global genre diversity). Bandcamp Clubs thus create a more conscious, community-driven alternative to the algorithm-driven music world. Learn more about it at Bandcamp.

bandcamp.com

More info

Mastering with AI assistance from iZotope

iZotope has introduced the new mastering suite Ozone 12 for all mixing and mastering engineers. It is characterized primarily by innovative AI improvements that empower users rather than replace them. The revised Master Assistant now offers a custom flow - you choose specific modules, LUFS targets, and genre presets. This makes AI a creative co-pilot, not a limiting directive. With the Stem EQ, Bass Control, and Unlimiter, there are now three AI modules. The Stem EQ adjusts vocals, bass, drums, and instruments directly on the stereo master individually, without accessing individual tracks. Bass Control improves the bass range for more transparency in any monitor setup. The Unlimiter allows you to reverse over-compressed music. This is supposed to restore masked transients and dynamics. Finally, the existing Maximizer received a new limiter algorithm with IRC 5 for more loudness. Ozone 12 is available now in three versions: Elements (for 59 euros) Standard (for 239 Euros) and Advanced (for 539 Euros).

izotope.com

More info

RELOOP®

KEYPAD PRO

COMPACT DAW WORKSTATION WITH WIRELESS MIDI

COMPACT USB-MIDI DAW WORKSTATION WITH FULL BITWIG INTEGRATION

4-IN-1 STATION: MASTER KEYBOARD, DRUM PADS, MIXER UNIT & DAW CONTROLS

USB BUS-POWERED OR BATTERY-OPERATED WITH WIRELESS MIDI & USB HUB

serato Studio
3 MONTHS LICENSE

Loopcloud
2 MONTHS LICENSE

BITWIG STUDIO
8-TRACK

Melodics™
40 FREE LESSONS

LIFELINE expanse LITE
INCLUDED

www.reloop.com

PLUS 3 GB OF LOOPS AND TEMPLATES

HIP HOP PRODUCTION

FROM LYRICS TO RELEASE
HOW TO MONETIZE YOUR BEATS

Write lyrics, build a beat, record vocals... done? Hip-hop sounds simple at first. But if the result is to be authentic and contain your signature sound, things get more complex. In this masterclass, we'll show you the entire recording process – including mastering – using a complete song production from beatmaking to release. You'll also learn how to write crisp lines, record and stage vocals, which tools will support you in beatmaking, how to legally circumvent sample clearance, and ultimately how to make money from it. Vocals, song templates, and copyright-free samples are included.

by Christoph Strauß, Vera Schumacher, Elijah Hussock, Julian Schmauch, Harald Wittig, Tobias Fischer, Marco Scherer

It's 1973. The United States is in the midst of social and economic change. Unemployment and the associated poverty have been rising for years. This particularly affects the Black community. In New York, many welfare recipients are housed in the already impoverished Bronx district. Violence, crime, and drugs are part of everyday life here. Desperate homeowners set their tenants on fire in the hope of receiving insurance compensation. Amidst the chaos, Jamaican-born Clive Campbell hosts a block party on August 11th, where he performs under his stage name DJ Kool Herc. Unlike other DJs, he didn't just play songs, but combined loops of two different tracks—a technique known as beat juggling. Thus, with this party and this DJ technique, he laid the foundation for hip-hop that evening. The genre quickly gained popularity. Minorities used it as a vehicle to convey socially critical messages and share their experiences in America's ghettos. In 1979, the Sugarhill Gang released the single „Rapper's Delight," which sold over eight million copies worldwide. With the first major commercial successes, more and more record companies and labels became interested in hip-hop.

DJ Kool Herc laid the foundation for hip-hop over 50 years ago.
Image: Bigtimepeace / Wikimedia Commons

Hip-hop in Germany

American soldiers stationed in Germany spread the combination of spoken word over groovy beats here. Despite commercial success in the US, the local scene had to first form and establish itself. The group Die Fantastischen Vier achieved its breakthrough in the 1990s with their single „Die Da?!", although they received considerable criticism for their ironic lyrics. In 2001, the label Aggro Berlin was founded, dedicated to hard-hitting and provocative street rap. Its artists included Sido, Fler, Bushido, B-Tight, and Kitty Kat, who had a lasting impact on German rap.

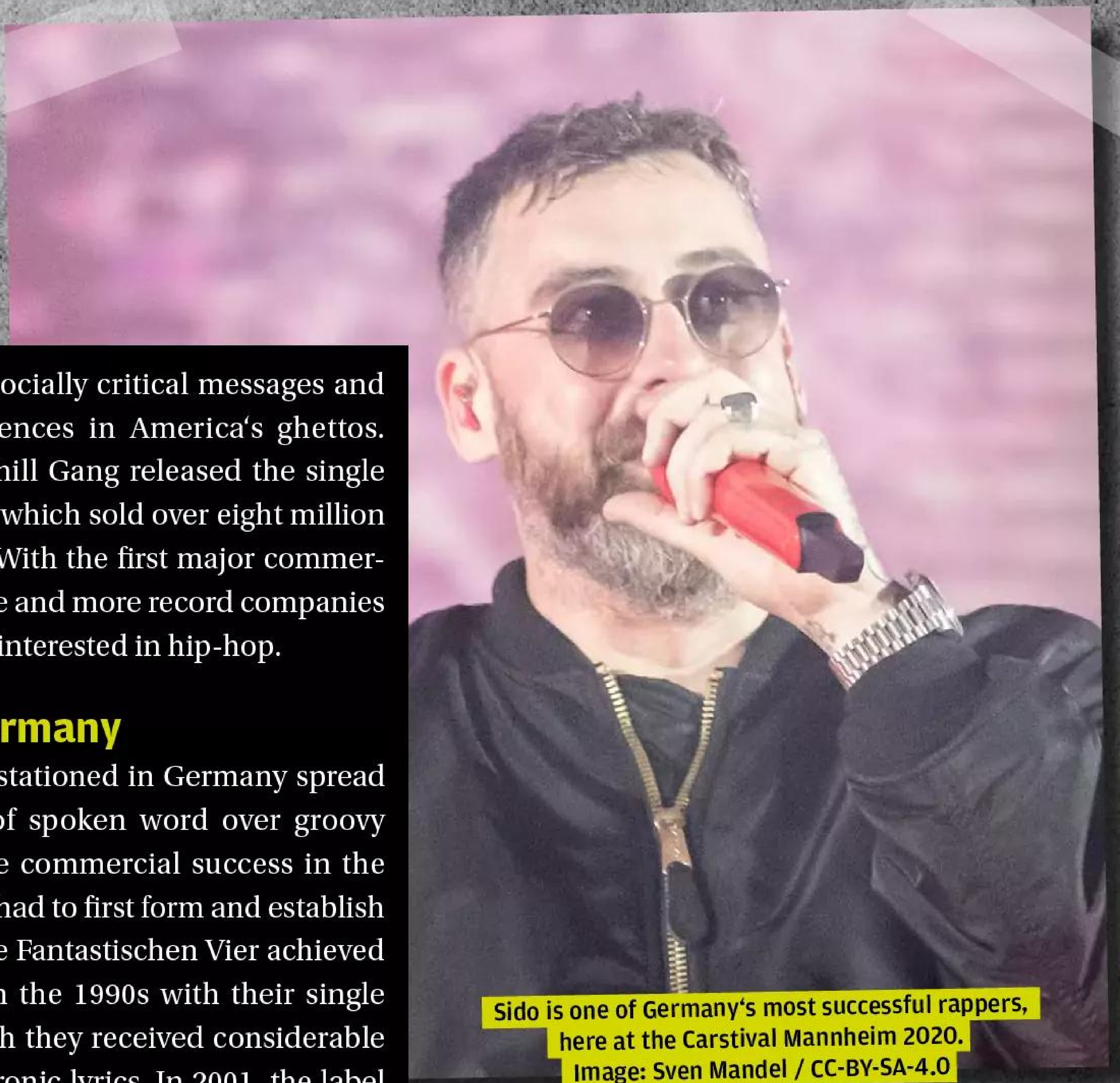
Reaching the mainstream

After hip-hop/rap steadily gained popularity and became commercial, production techniques and styles also evolved. There are now over 20 subgenres, including trap, drill, cloud rap, gangster rap, and boom bap. Beatmakers are no longer a derided niche group, but serious creatives whose productions have a lasting impact on the music world.

Hip-hop/rap has been the most successful and most-listened-to genre for years. A study by Skoove and Datapulse Research has shown that almost three-quarters of German artists successful on Spotify are hip-hop/rap artists. You can find more information about the study on the last page of this masterclass.

Heavy beats, emotional vocals

In our masterclass, we explain how you can easily produce your own bangers. Over 15 pages, you'll learn how to find suitable sounds and produce a song – from building heavy drum loops to composing catchy melodies and arranging a track. And, of course, vocals are a must. With our writing tips, you'll write meaningful lyrics with the perfect flow. And with our vocal chain, you can take your recording to a professional level in just a few simple steps, projecting the emotions and message onto the listener.



Sido is one of Germany's most successful rappers, here at the Carstival Mannheim 2020.
Image: Sven Mandel / CC-BY-SA-4.0

Earn money with beats

A question many beatmakers are surely asking themselves is: How can I make money with my instrumentals? We've addressed this question and introduce you to three beat marketplaces where you can easily offer and sell your work online. You'll also get an overview of features, licensing models, and costs so you can choose the solution that's best for you.

And now, have fun with the hip-hop masterclass!!

Hands-on: Rap lyrics made easy

6 tips for better lyrics

Hardly any genre puts as much focus on lyrics as Hip-hop. In addition to complex rhyme chains, exciting topics and thoughtful comparisons, the flow is also an important aspect to impress your audience. With these six tips, you can take your lyrics to the next level - we promise!

1

Theme and message

Before you start writing a text, you should think about a topic or message. Think about what you want to talk about - be it personal experiences, social issues or emotions. A clear theme will give structure to your text before you start writing. The ultimate discipline is to tell a whole, cohesive story with your song. A good example is the track „99 Problems“ by Jay-Z.

For example, in the second verse, he recounts an experience when he was stopped by the police in his car for allegedly speeding and resisted the search of his vehicle. One of the most famous and probably best examples of storytelling in rap is „Stan“ by Eminem.

Here he raps from the point of view of a morbid fan, who writes him letters that remain unanswered (at first), which ends in tragedy. Eminem raps in this song from the point of view of the fan and as himself - a true masterpiece.

2

Be authentic

This tip may not seem like a tip for better writing at first glance, but we promise that your writing will be better if you write about your experiences. Be honest and authentic. Your listeners will be more likely to relate to your words if they feel that you are speaking from your own experience. You may remember the final rap battle in the movie „8 Mile“. Here, „B-Rabbit“ aka Eminem manages to get the audience on his side with the truth about his opponent. He had presented himself as a gangster with a criminal past, but in reality he came from a fairly wealthy background and had attended private school. The audience resented this lie so much that B-Rabbit won the battle in the end. If you didn‘t have a bad childhood, don‘t write about it, if you didn‘t sell drugs, don‘t write about it. Find topics that reflect what you really experienced. Write about your last breakup, your car, or your love for your mother. Feelings are best put into words when you know how they feel. Simply put, how are lyrics about homesickness supposed to come about if you‘ve never left your house? When it comes to writing lyrics, you can create something positive out of your worst experiences and feelings, move people and make them think - and who knows, maybe one day your pencil will get a whole stadium singing along.

3

Text structure and rhyme scheme

Rap lyrics often follow one or more rhyme schemes that make the lyrics catchy. Experiment with different rhyme patterns to give your song an interesting sound dynamic. The best teachers are those who are good at what they teach. This is also true in terms of songwriting in Hip-hop. Find rappers you like best and analyze their lyrics. Try to recognize rhyme structures, analyze metaphors and comparisons and apply them to your songs. Also, instead of single-syllable rhymes, try to find multi-syllable rhymes, don‘t just put rhymes at the end of the line, and create a common thread.

4

Metaphors, comparisons and puns

Simply put, a metaphor is a linguistic device in which a word or expression is transferred from its actual context of meaning into another. Sounds complicated, but it‘s not. To make your rap lyrics more interesting, metaphors are a great tool. Try to put the feelings your song conveys into new linguistic images. Example: Let‘s say you‘re writing a lyric to express your sadness over a certain experience. To underpin that sadness and make your lyrics more exciting, you could use metaphors like these:

I cry tears of blood

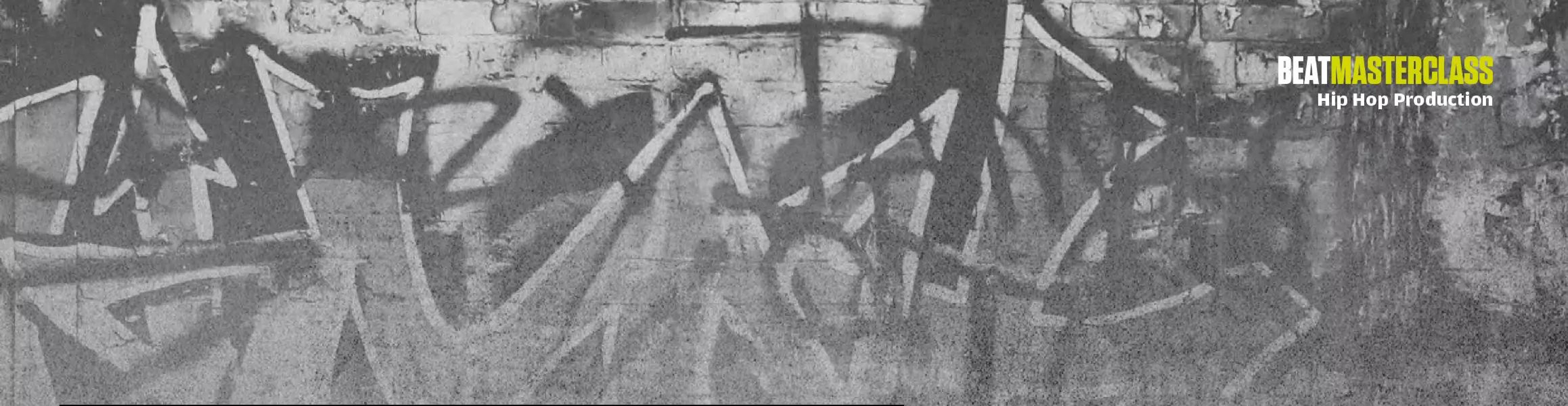
My path is full of stones and broken pieces, I can‘t move forward

My tears fill an ocean in which I drown

My heart is made of stone, it‘s been heavy since you left

Get creative and find ways to express yourself differently than most people would. Locate the word you want to paraphrase, such as „distance.“ Now find things that are far away or represent long distances, such as clouds, the sun, the desert, or planets. For example, you could express the distance from each other as follows: „ I‘ve been living on a different planet than you for a long time“.

You can use comparisons to make your texts even more interesting. Be sure to choose comparisons that you haven‘t heard others use before. It can really be a lot of fun to come up with your own comparisons. One of the best German rappers, many Rap fans agree, is Kollegah. Below, we‘ve picked out a few of his best rhymes, comparisons, and puns, and color-coded the rhymes:



**„Yeah, der Boss trägt Designermäntel /
Die besten Designer sind die seiner Mäntel“**

(Kollegah - Taj Mahal Kokasession)

„Yeah, the boss wears designer coats /
The best designers are those of his coats“

**„Ich fahr‘ im bildschönen Ferrari rum /
Du chillst gewöhnlich abends vor deinem Schildkrötenterrarium“**

(Kollegah - Outro)

„I‘m driving around in a beautiful Ferrari/
You usually chill in front of your turtle terrarium in the evening“

**„Dabei mach ich meine Arbeit mal eben so mit links,
wie Webdesigner“**

(Kollegah – Legenden)

„I do my work with ease,
like a web designer“

„Den (Kollegah) in Sachen Punchlines keiner schlägt, als sei er Abel“

(Kollegah – King)

„No one beats Kollegah in terms of punchlines as if he were Abel“

Okay, that one takes a bit. Here it is about the sound of the words. Thus, in addition to „no one slays“, „Cain slays“ can also be understood (works only in the German original). This then results in the phrase „Cain slays Abel“ as it is in the biblical story. Wow!

5 Rhythm and flow

Rap is heavily rhythm-based. Make sure you rap your lyrics with a good flow that matches the beat of the song. Flow is simply the ability to rhythmically shape rhymed speech. Use emphasis deliberately and try to develop your own vocal color. A good way to improve your flow is to improvise on a pure drum loop. Put all tracks of the beat on mute except for the drums and try to react to them with your lyrics. Don‘t always start rapping on the 1, put words on intermediate counts and try to convey the feel of the song through your rap as well. Pauses are a great tool to create tension. Experiment with different accents and tempos to find your individual style. Another way is to improvise. Just let the instrumental loop and rap whatever comes to your mind and don‘t forget to press the record button. It doesn‘t matter if something rhymes or not, if it sounds good or not, if it makes sense or not. Often, after some time, a flow develops from meaningless babble that leads to a whole verse, a catchy hook or even a whole song. By the way, well-known musicians like Post Malone or Ufo361 often use this technique as well.

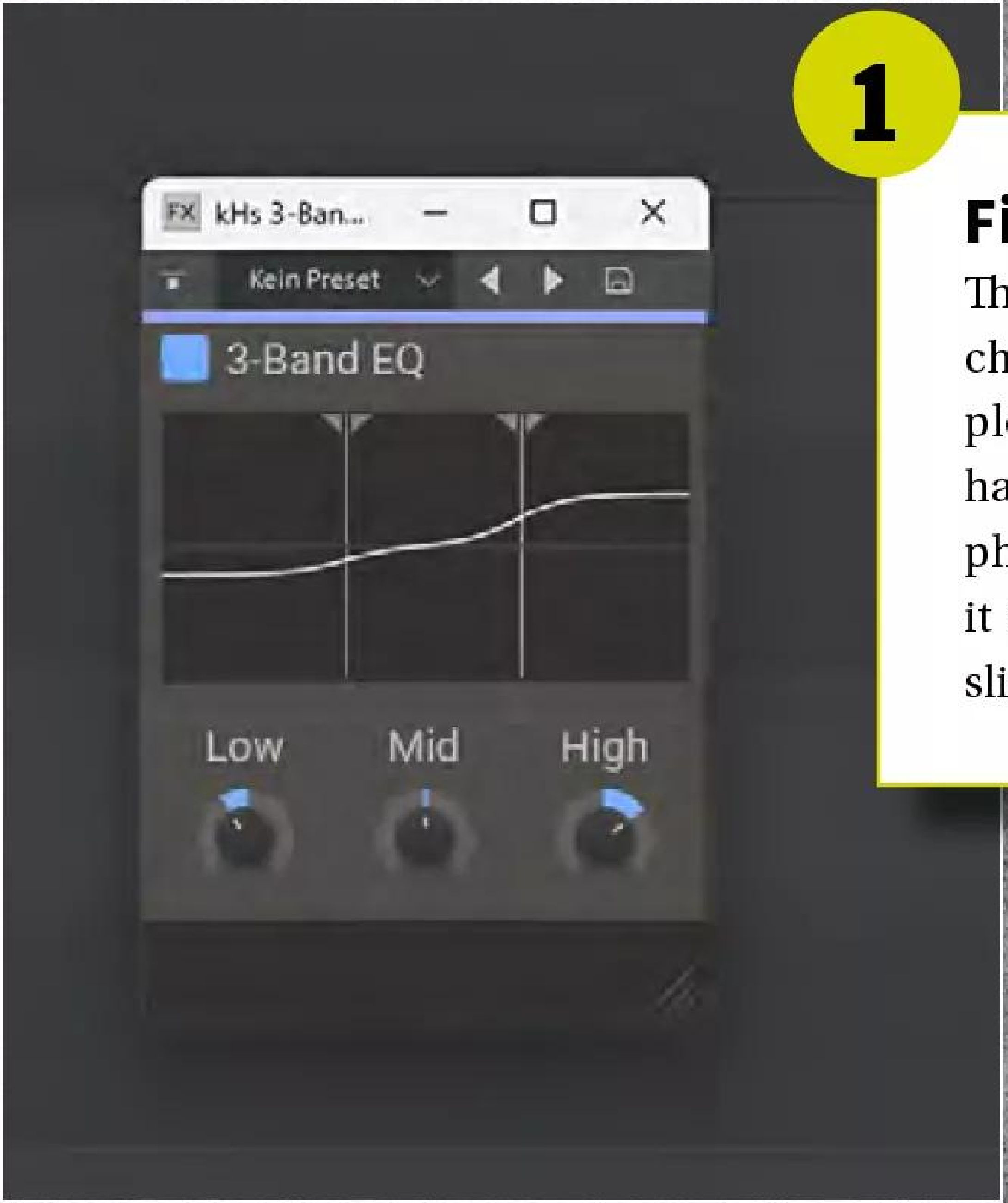
6 Rhyme as hard as you can!

Probably the most important tip is: write and rap as much as you can to improve your skills. To be a good rapper, you need to gain experience through constant practice and incorporate it into your songs. Revise your lyrics and record them as many times as you can until you are really satisfied. You‘ll be surprised at how your track improves over time if you really take the time to hone the result. Let your imagination flow and be attentive to details in your environment. Everyday observations can often serve as inspiration and add a unique touch to your lyrics. You can also improve your skills in everyday life at any time. Start freestyling in your head - while shopping, at work, or on your way there. Go to the vegetable section of the nearest supermarket and find a rhyme for every fruit and vegetable you can find there. During your next car ride, find rhymes for places and street names. When you‘re waiting for the plane on the way to your next vacation, find rhymes for the different countries on the display board. By rhyming a lot, your brain will have built up a large rhyming vocabulary after a short time, just waiting to be used. In any case, Pumuckl would have been a badass rapper. ⁘

Record professionally

The ultimate Hip-Hop vocal chain

A great-sounding vocal chain makes the difference between a raw recording and a professional mix. In hip-hop, the vocals are the most important factor in a song. With targeted steps, you can transform a simple recording into a professional vocal sound. Here‘s how, step by step.


kHs 3-Ban...
Kein Preset
3-Band EQ
Low
Mid
High

1

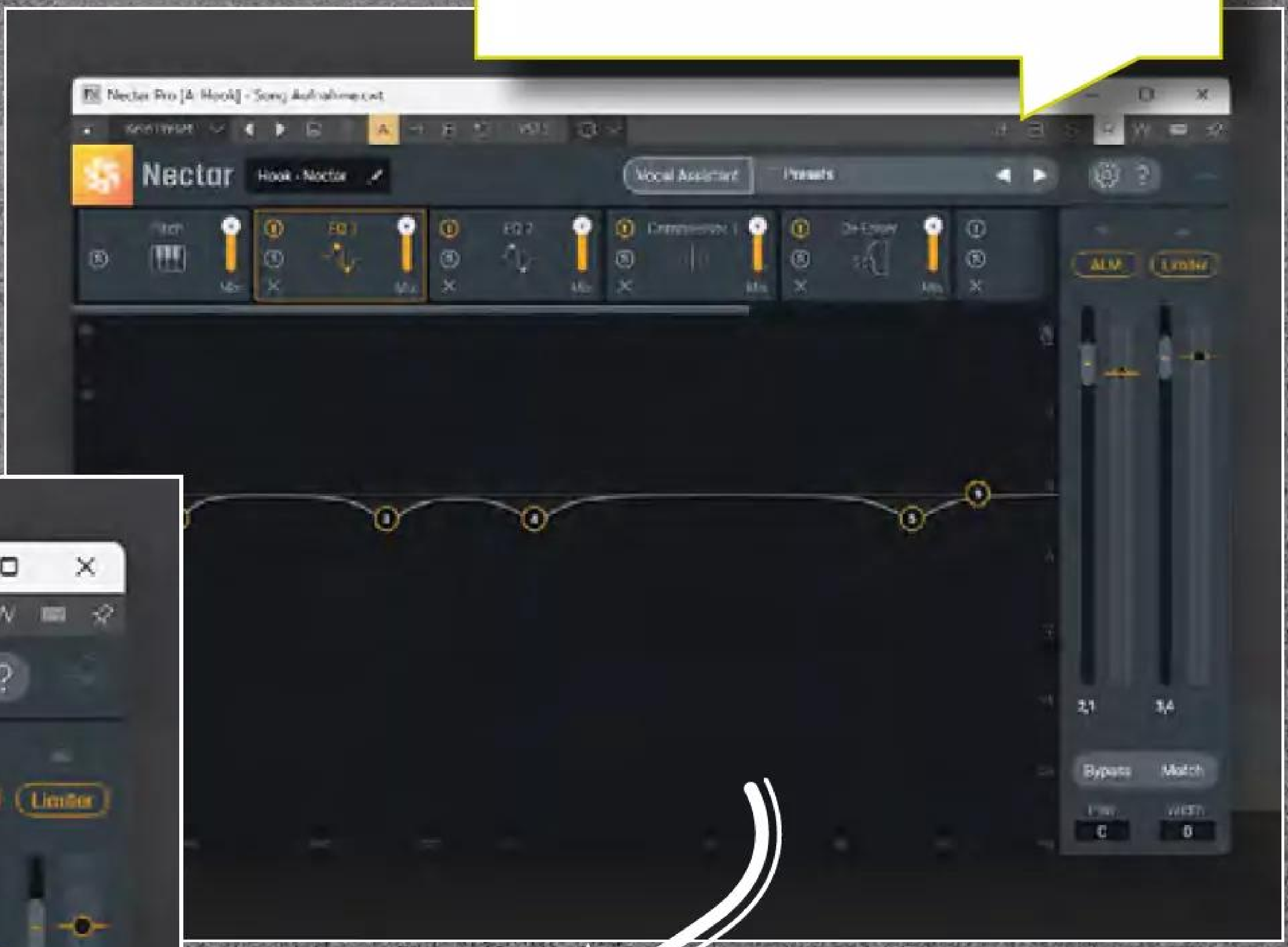
First EQ

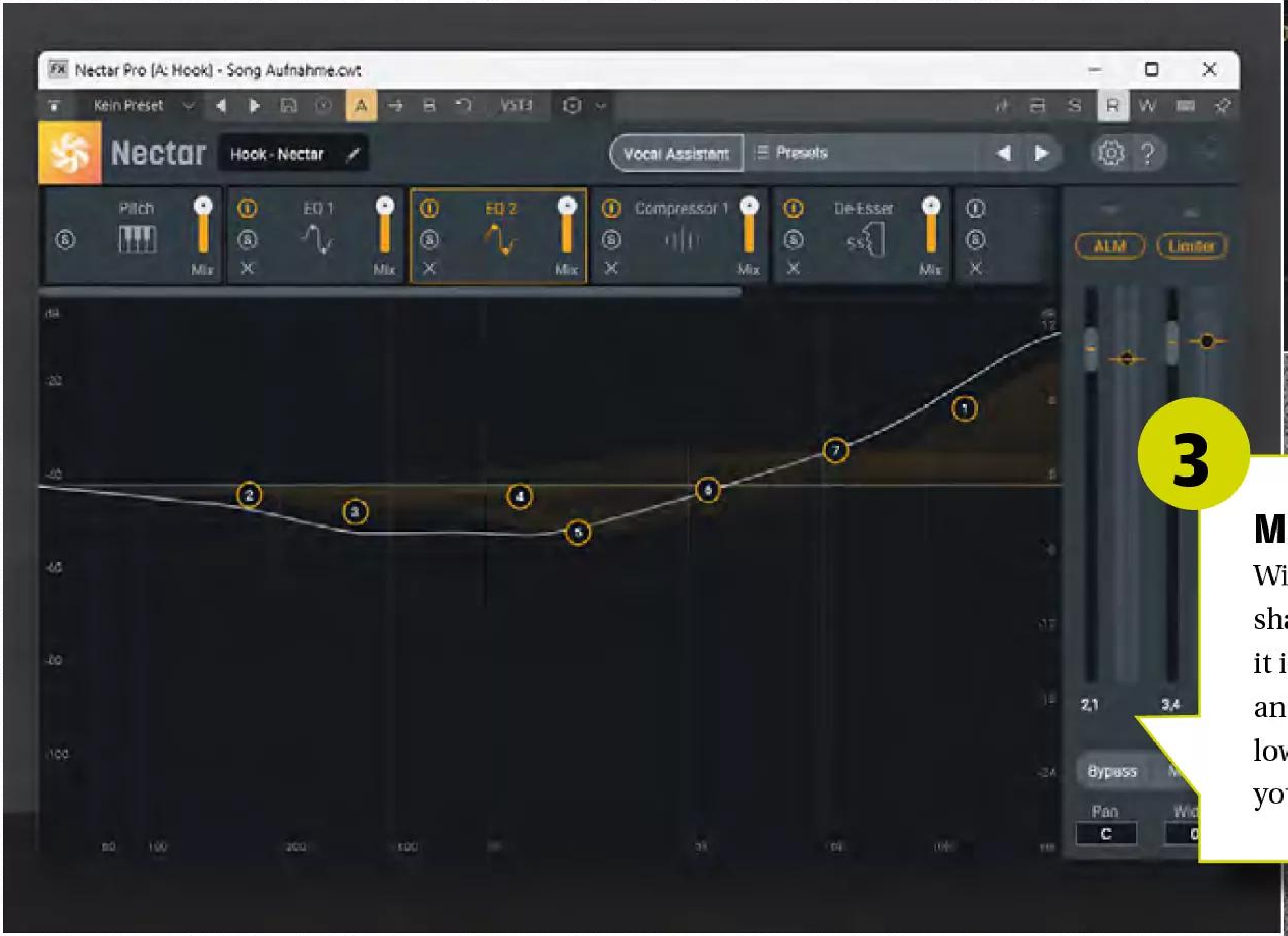
The first EQ forms the foundation of your vocal chain. The goal is to make the voice clear and pleasant to hear without it sounding boxy or too harsh. The settings vary depending on the microphone and room acoustics. In most cases, however, it is recommended to slightly boost the highs and slightly reduce the low frequencies.

2

Frequency EQ

Vocal recordings often contain disturbing frequencies. You can remove these with a little fine-tuning. To do this, boost certain frequencies significantly and listen to whether they sound harsh or unpleasant. Then reduce such frequencies. Even if the difference is subtle, this step makes the work of subsequent plug-ins much easier.


Nectar
Hook - Nectar
Vocal Assistant
Presets
Pitch
EQ 1
EQ 2
Compressor 1
De-Esser
ALM
Limiter
Bypass
Match


Nectar Pro [A: Hook] - Song Aufnahme.cwt
Kein Preset
Nectar
Hook - Nectar
Vocal Assistant
Presets
Pitch
EQ 1
EQ 2
Compressor 1
De-Esser
Mix
ALM
Limiter
Bypass
Pan
C

3

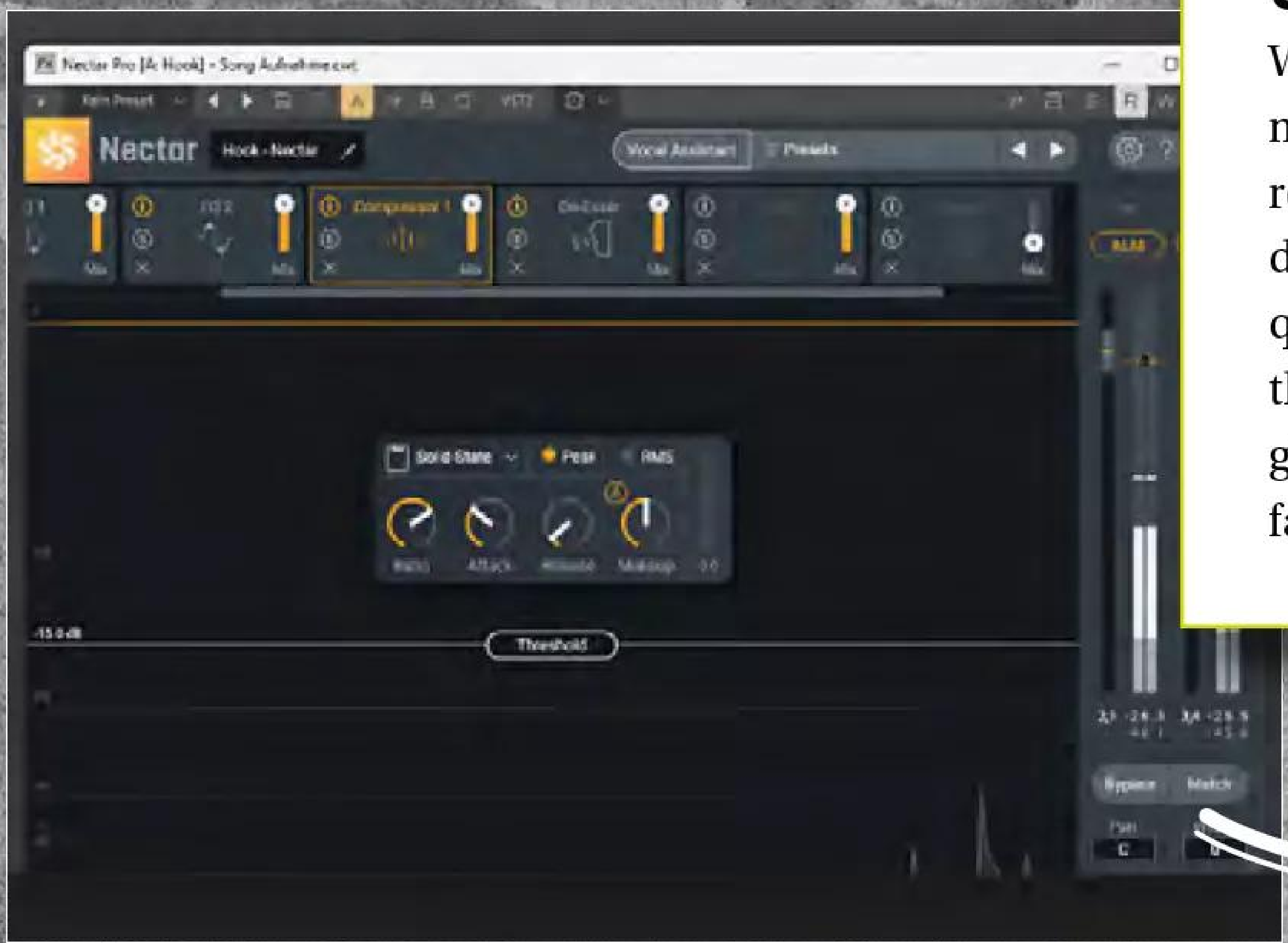
Main equalizer

With the main EQ, you can make adjustments that significantly shape the character of your vocals. Especially with rap vocals, it is recommended to boost the highs to achieve more clarity and presence. At the same time, you should slightly reduce the lower mids to prevent the sound from sounding boxy. This way your voice will stand out clearly in the mix.

---

[1] https://www.youtube.com/watch?v=u2gHgGa5huQ

[2] https://www.wonderlandmagazine.com/2025/05/23/kitschkrieg-dre-six-interview/; [3] https://www.redbullmusicacademy.com/lectures/kitschkrieg


Nectar
Vocal Assistant
Presets
Threshold
Bypass
Match

4

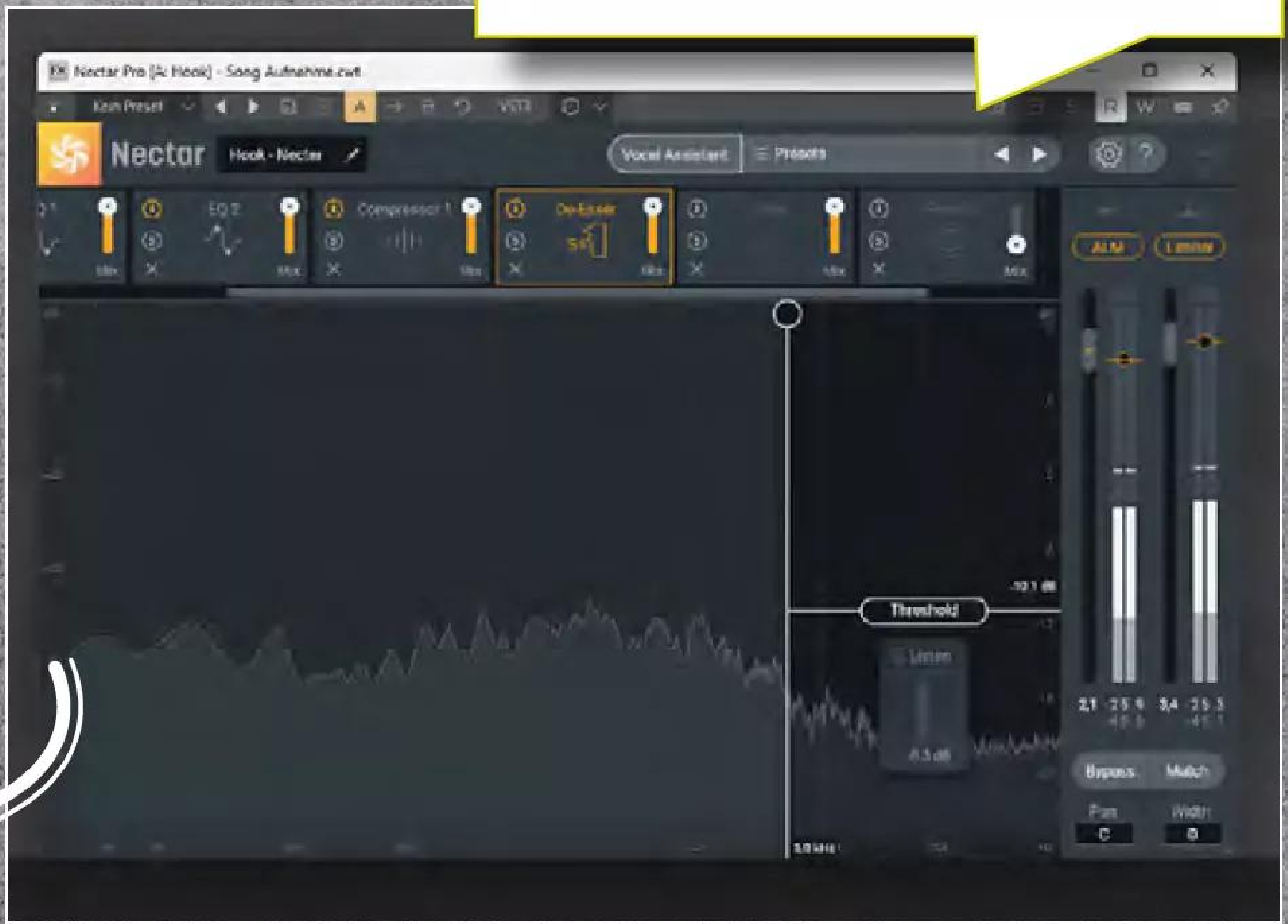
Compression

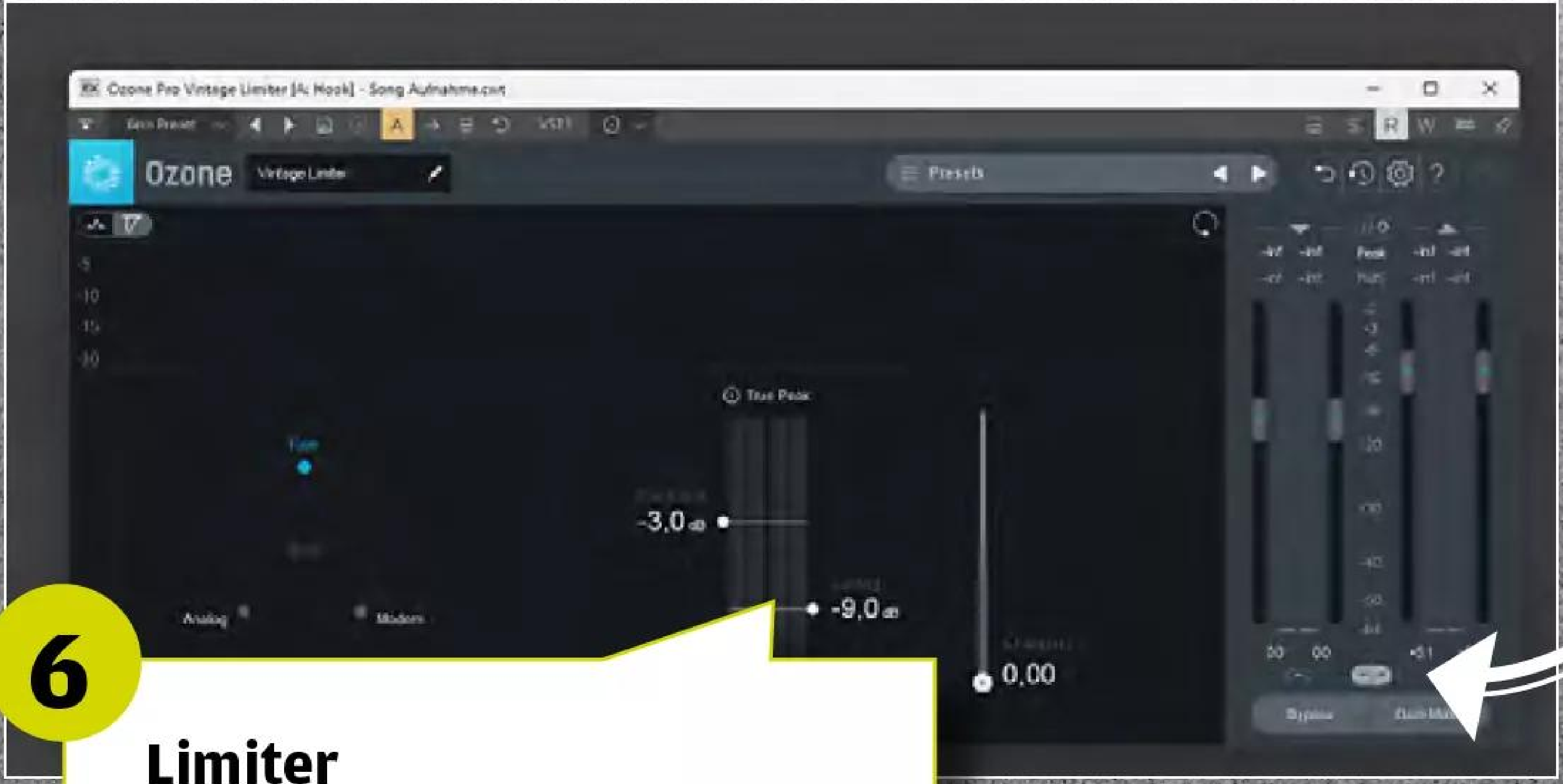
With compression, you control the dynamic range of your vocals so that loud parts remain controlled and quiet parts aren't drowned out. Set the attack and release quickly, choose a medium ratio, and set the threshold at around -15 dB. This will give you direct, powerful vocals—ideal for fast rap with clear articulation.

5

De-esser

Because you've boosted the highs significantly, annoying „s" sounds can become more prominent. To compensate for this, use a de-esser. This specifically reduces the sharp frequency peaks that occur especially in „s" sounds. Set the threshold to around -10 dB for a frequency range above 5 kHz to achieve a clean result.

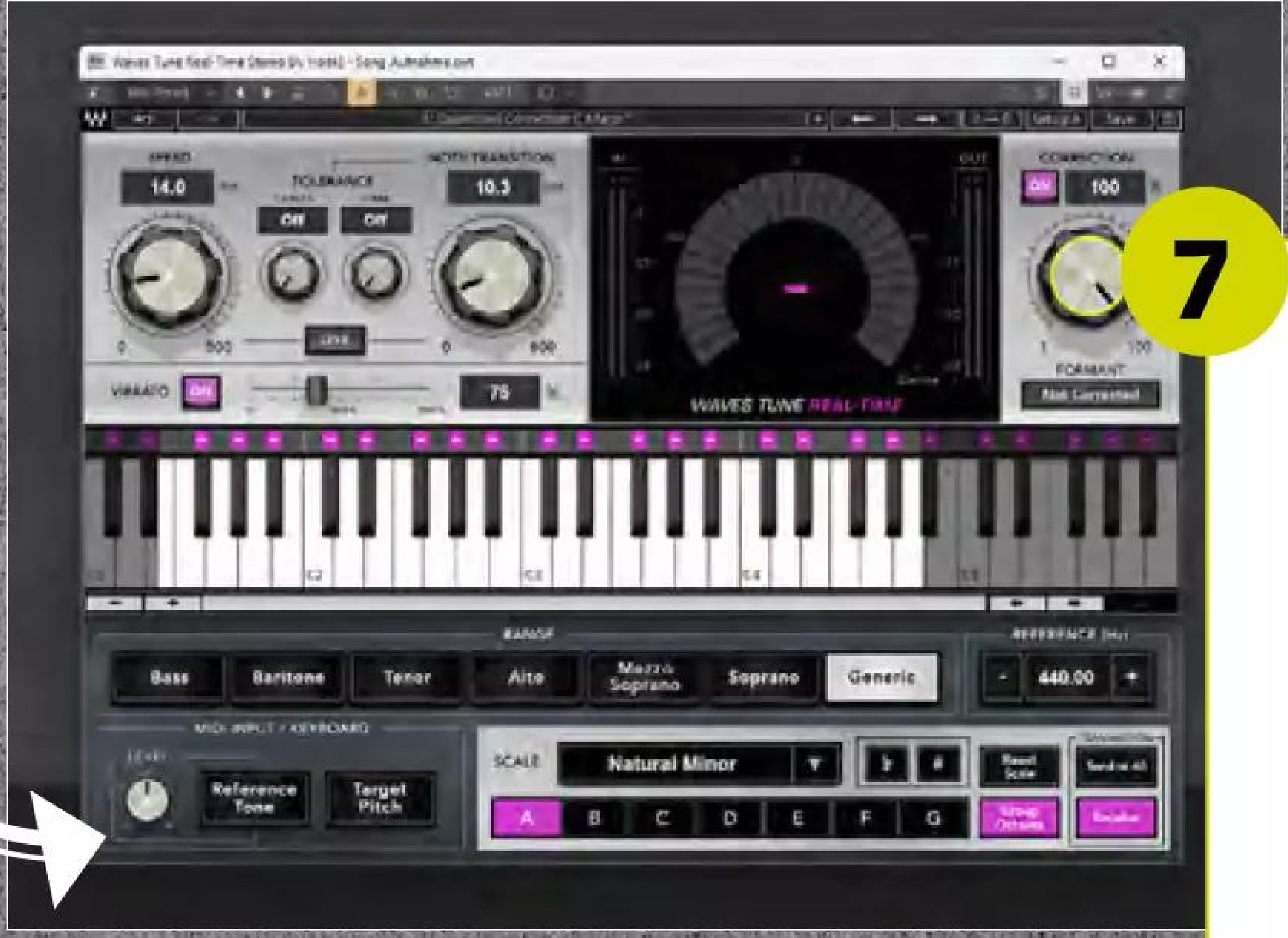

Nectar
Vocal Assistant
Presets
Threshold
Bypass
Match


Ozone
Vintage Limiter
Presets
True Peak
-3,0 dB
-9,0 dB
0,00
Analog
Modern
Bypass

6

Limiter

If you record too close to the microphone, your vocals can quickly become too loud—or even unusable. With a limiter, you can limit the volume to a controlled level. The point at which it kicks in depends on the microphone, the gain settings, and your recording style. The closer you record, the higher you need to set the limiter.


SPEED
14.0
TOLERANCE
NOTE TRANSITION
10.3
CORRECTION
100
VIBRATO
WAVES TUNE REAL-TIME
FORMANT
RANGE
Bass
Baritone
Tenor
Alto
Mezzo Soprano
Soprano
Generic
REFERENCE
440.00
SCALE
Natural Minor
Reference Tone
Target Pitch
A
B
C
D
E
F
G

7

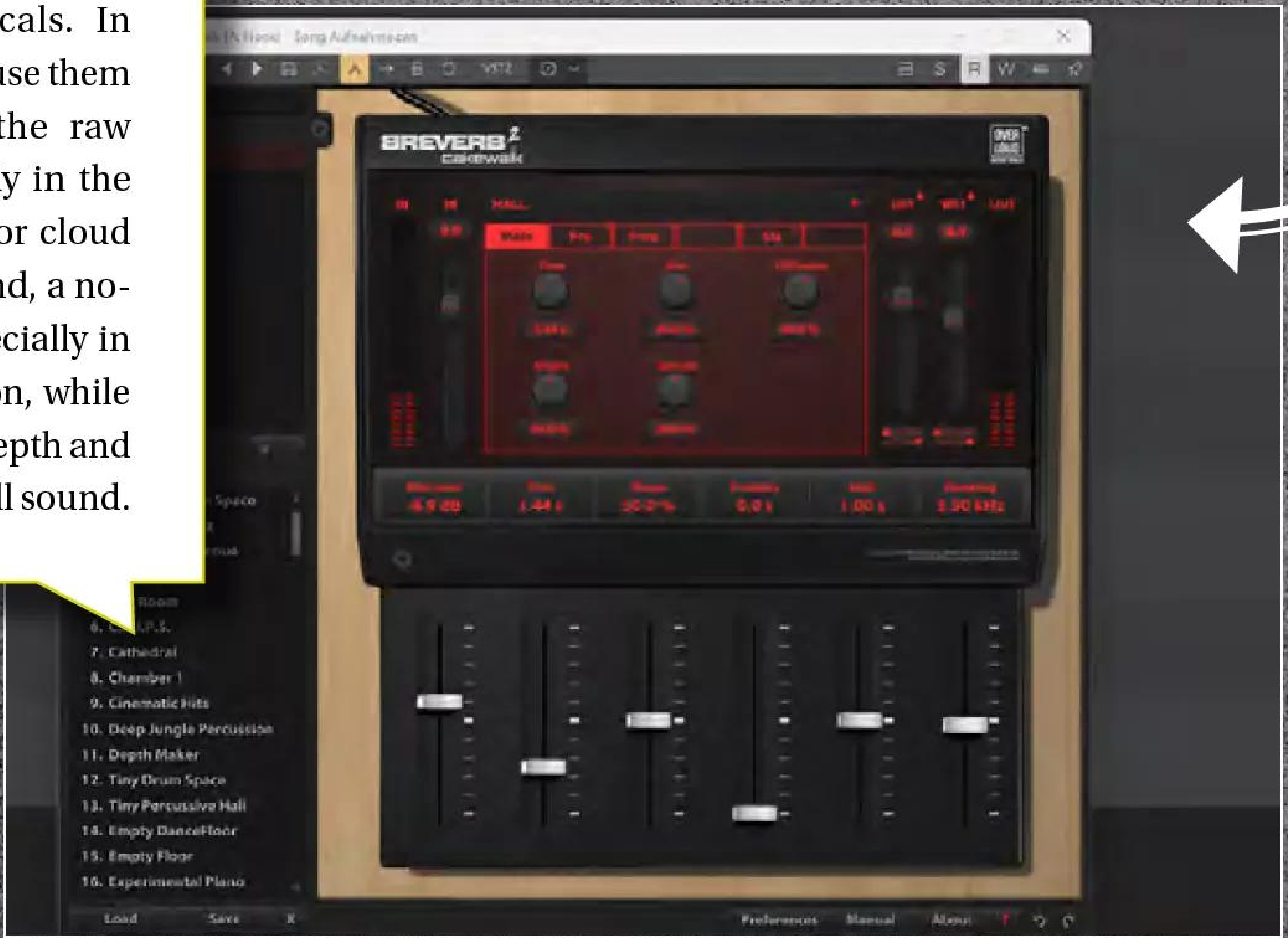
AutoTune

When you think of rap, AutoTune is a must. The plug-in analyzes your voice and automatically tunes it to the appropriate pitch. If you set the speed and transition very low, you get the typical robot effect. If you choose higher values, the correction sounds softer and more natural, while still maintaining a clean pitch.

8

FX

Last but not least, effects are a must for vocals. In classic hip-hop, you use them sparingly so that the raw voice remains clearly in the foreground. In trap or cloud rap, on the other hand, a noticeable reverb, especially in the hooks, is common, while a subtle delay adds depth and richness to the overall sound.


BREVERB 2
cakewalk
7. Cathedral
8. Chamber 1
9. Cinematic Hits
10. Deep Jungle Percussion
11. Depth Maker
12. Tiny Drum Space
13. Tiny Percussive Hall
14. Empty DanceFloor
15. Empty Floor
16. Experimental Piano
Load
Save

EXTRA TIPS

- For ad-lib vocals, you can use a telephone effect by lowering the high and low frequencies and slightly boosting the mids, along with plenty of reverb.
- Convincing doubles are often created by taking multiple recordings, panning them left and right, adjusting the volume, and removing the reverb if necessary.

Beatmaking tutorial: Creating a Trap drum loop

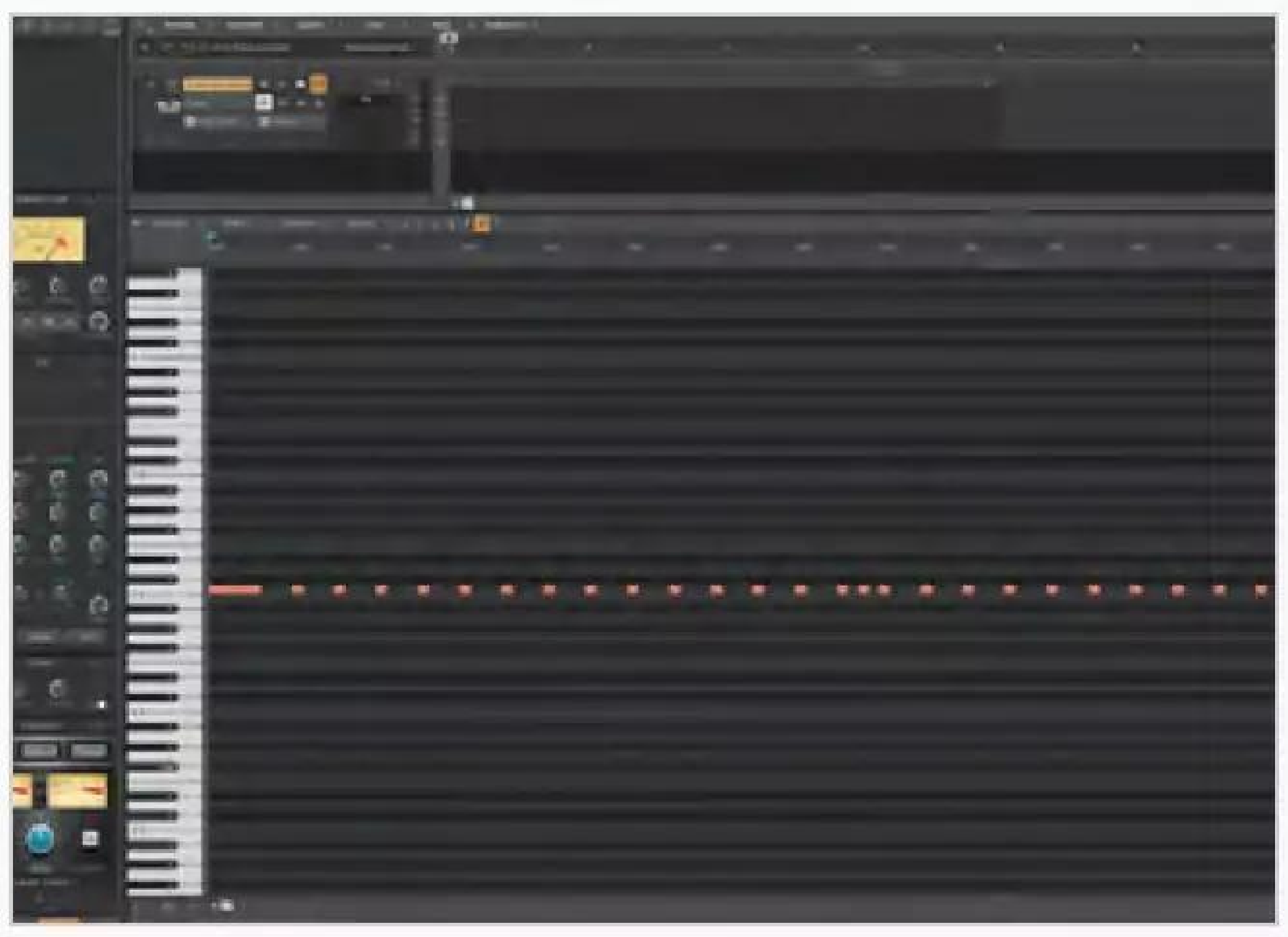
Drums à la Future, RIN & Co.

Trap is one of the most successful subgenres in hip-hop. Instead of its dark origins in the American street scene, we now associate it with deep 808s, fast hi-hats, and dark melodies. Want to know how to build the typical trap drum loop? We'll show you how!

Project info:

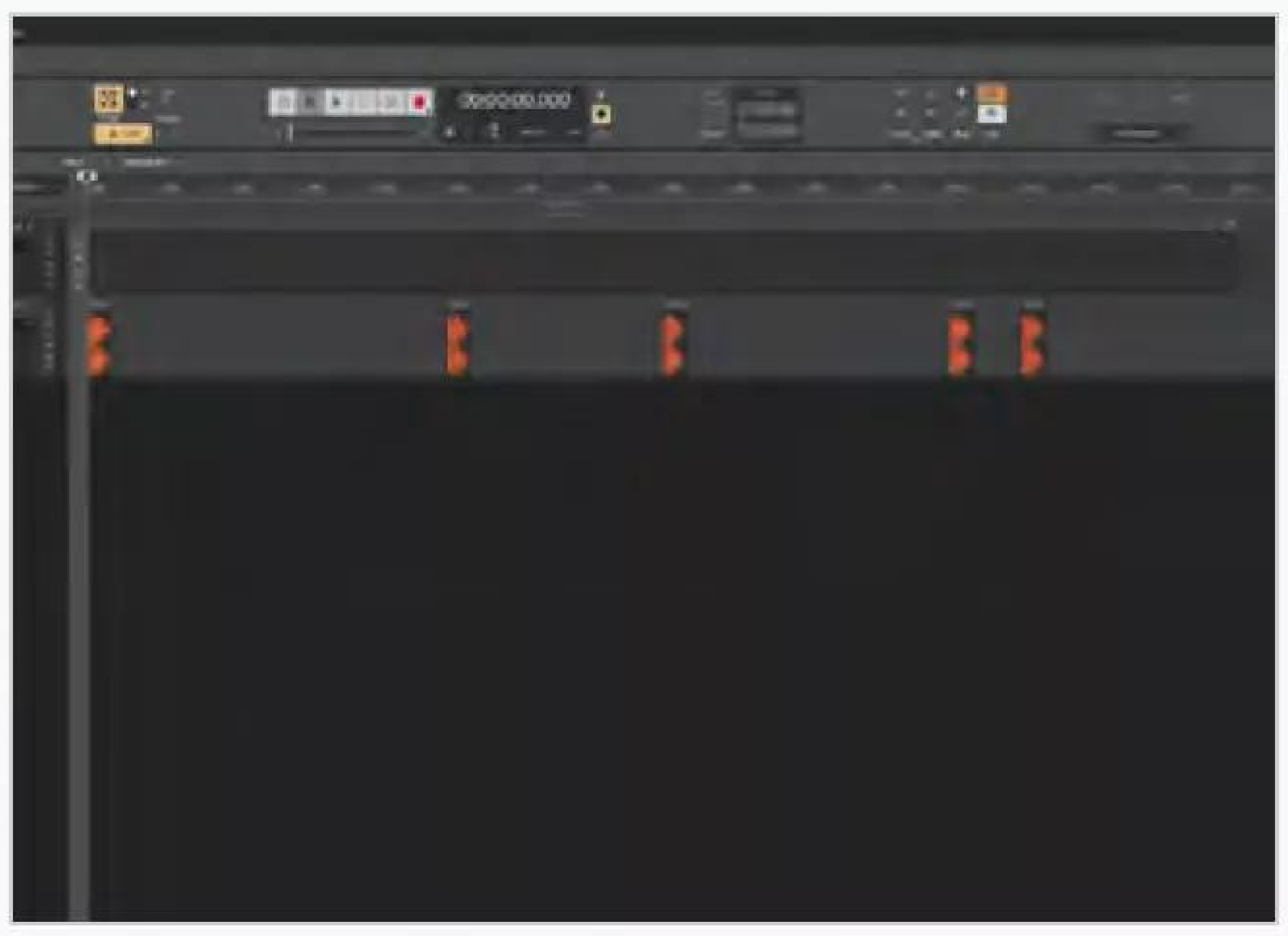
Material: NI Komplete Kontrol, Drum Samples
Time required: 20 minutes
Content: Create your own trap drum loop from drum samples
Difficulty: medium

Audio demo



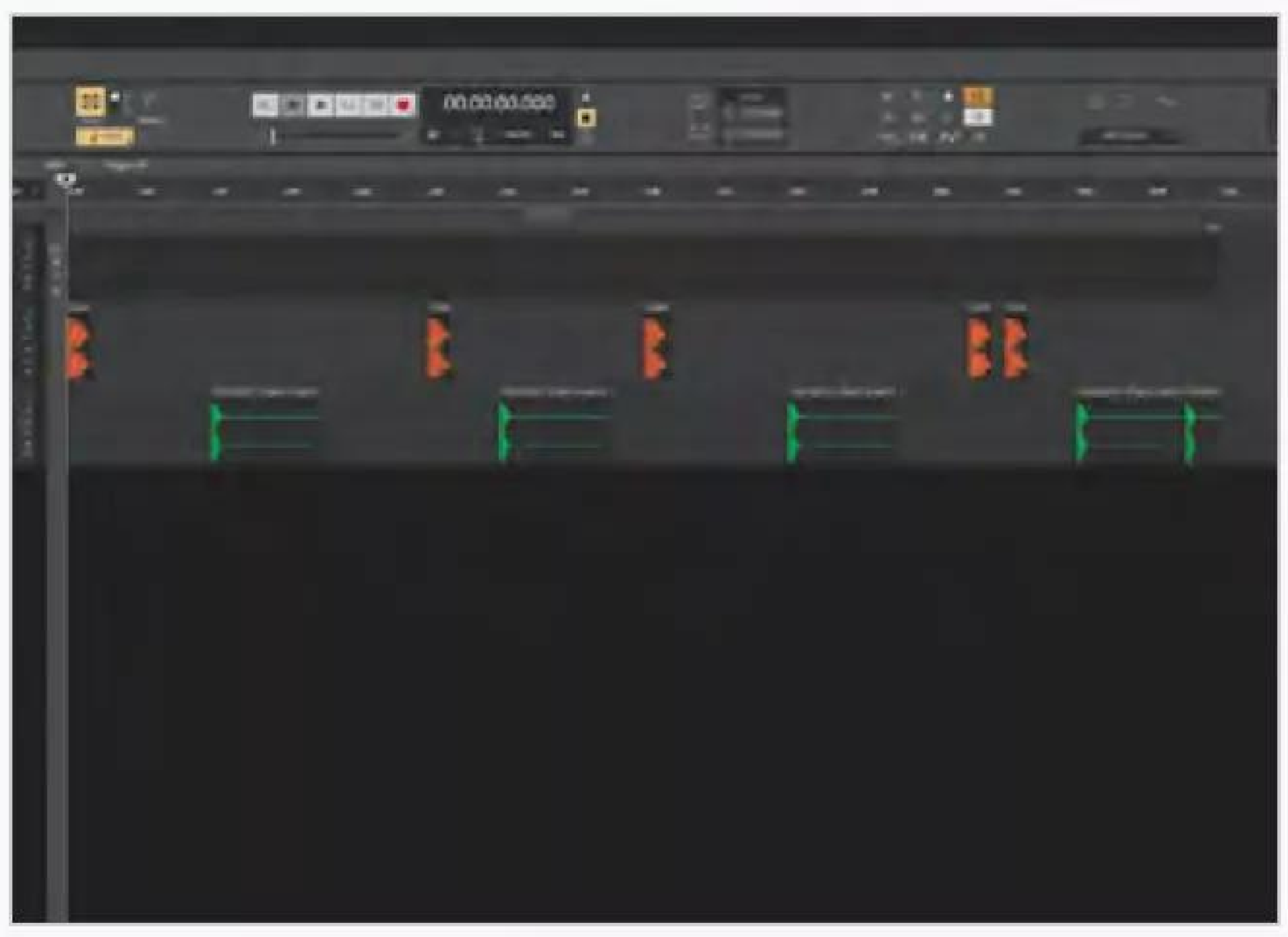
1 Rolling hi-hats

To begin, lay the foundation for your drum loop with short trap hi-hats that run in thirty-second time. The tempo is usually between 120 and 160 BPM. To create more tension for the entire beat, add double-time hi-hats, which act like small rolls and are often placed at the beginning or end of the loop.



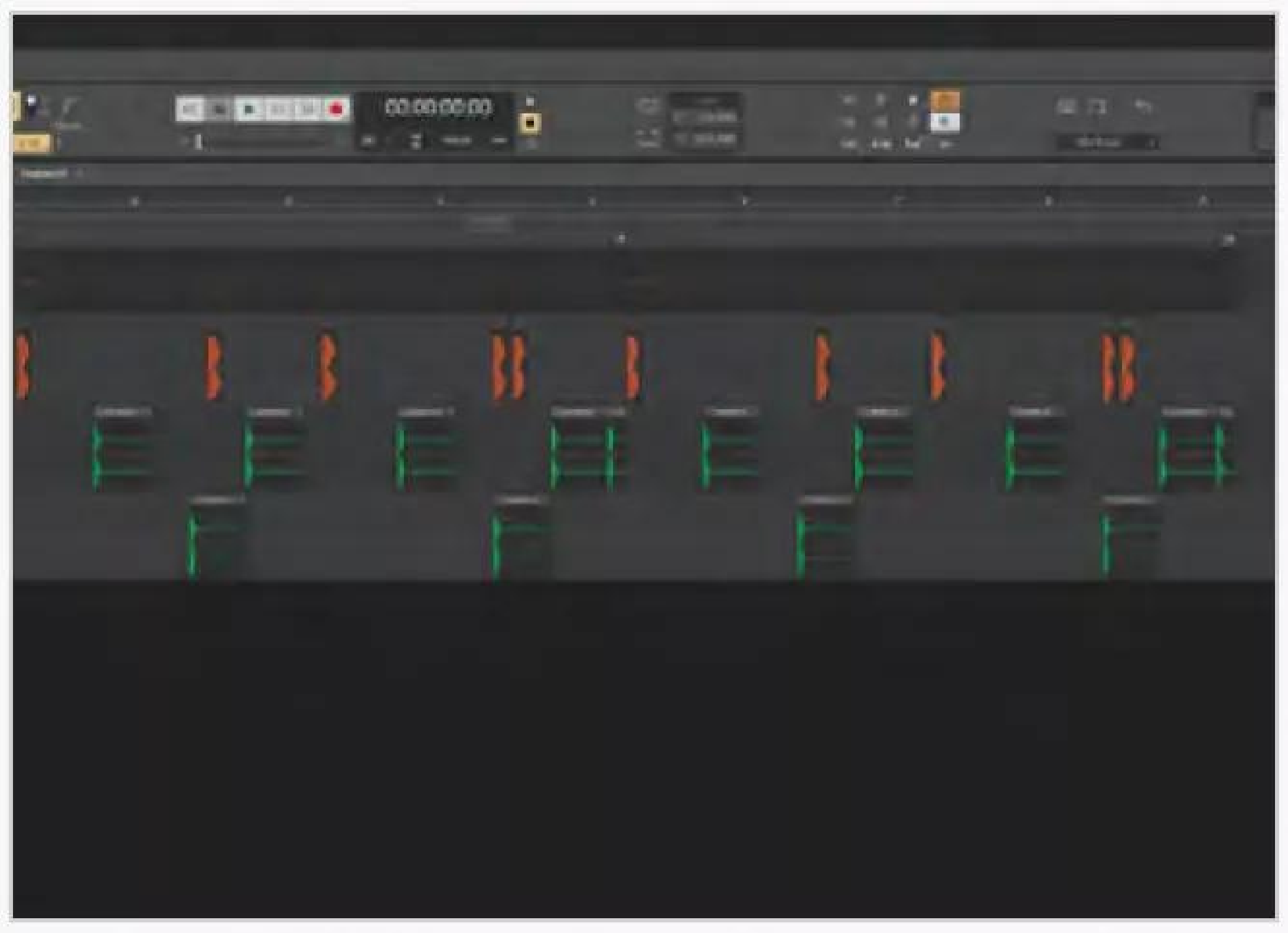
2 In-your-face kick

The choice of kick is crucial because, together with the 808, it determines the punch of your beat. If you want a calmer vibe, choose a light kick without excessive saturation. If you want your beat to sound aggressive, choose a hard, punchy kick. When selecting samples, your sense of sound is what counts most.



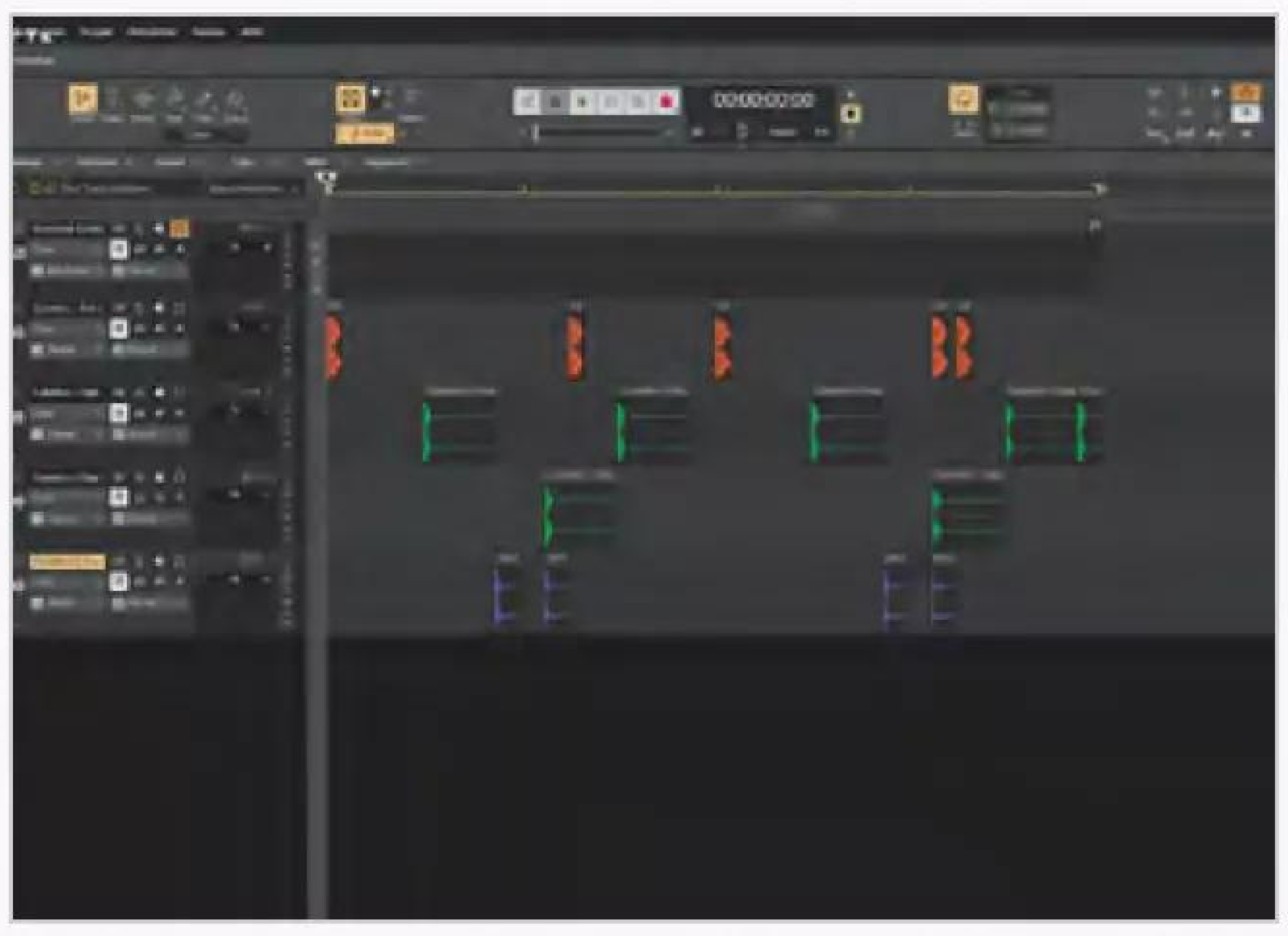
3 Simple claps

In trap, unlike many other genres, you usually use claps instead of snares. It's best to choose a short clap with strong compression and place it exactly between the beats. For more variety, you can also add a clap at the end of the loop, an eighth note before the end of the last bar, to create tension.



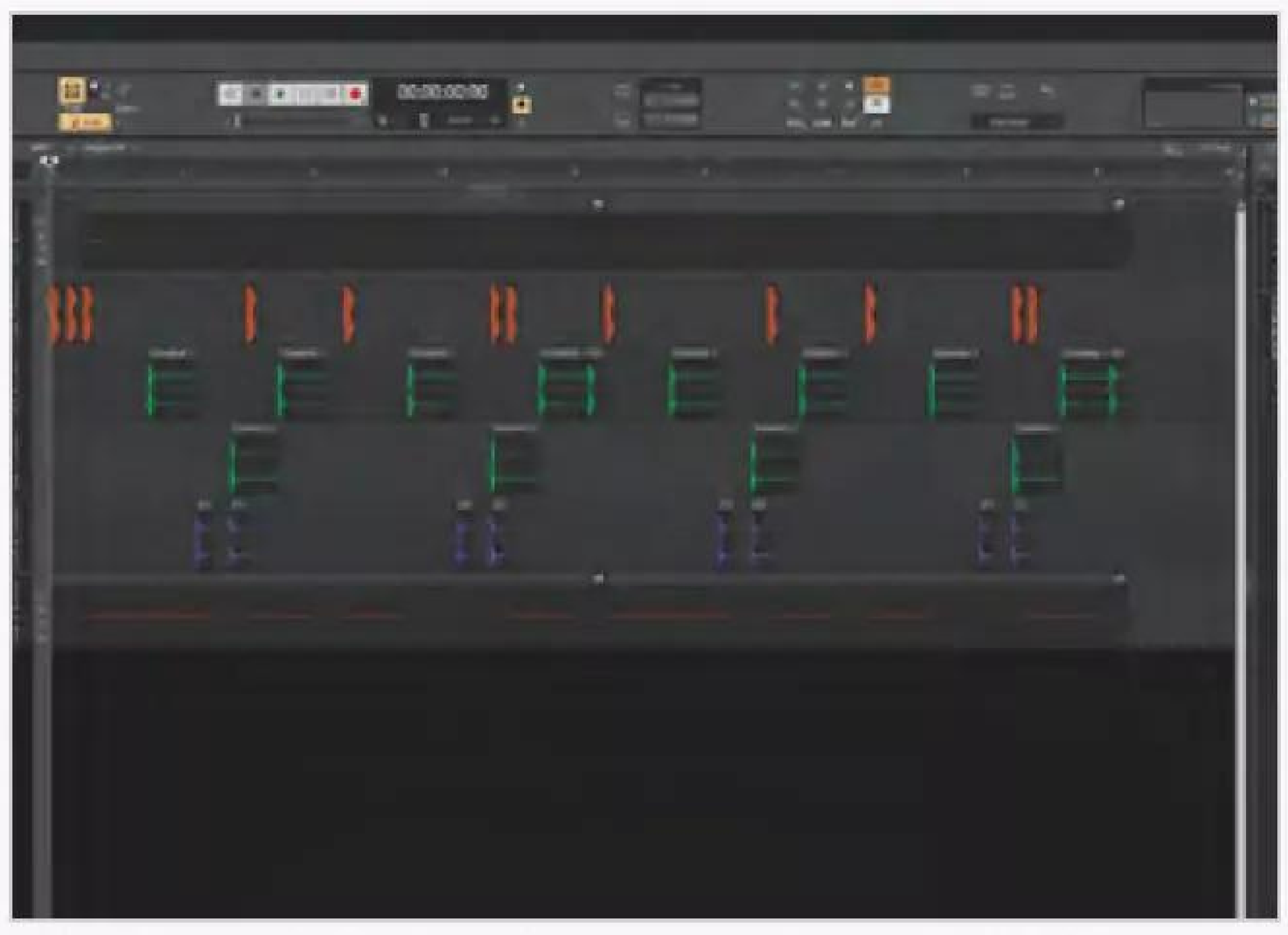
4 Ghost notes

Many producers stop at this point, but this is where things really get exciting. The basic structure of your drums is in place; now come the details. Ghost notes are additional hi-hats or claps that are quieter than the main tracks and liven up the groove. For these, place a clap an eighth note after the first and third bar.



5 Percussion

Rimshots, or rims for short, are suitable for percussion and are especially popular in trap. They sound woody and are subtly integrated into the mix. It's best to place them in pairs: an eighth note before and after the first bar, and before and after the third bar. This creates additional groove and makes your drum loop seem more lively.



6 Loud 808s

The 808 takes on the role of the bass in a trap beat and should therefore sound present and powerful. Generally, you place it parallel to the kick. If you're producing a lighter, melodic beat, it's better to choose a softer 808, as an aggressive sound wouldn't fit. Trust your hearing to find the right balance.

Beatmaking tutorial: Create a melody

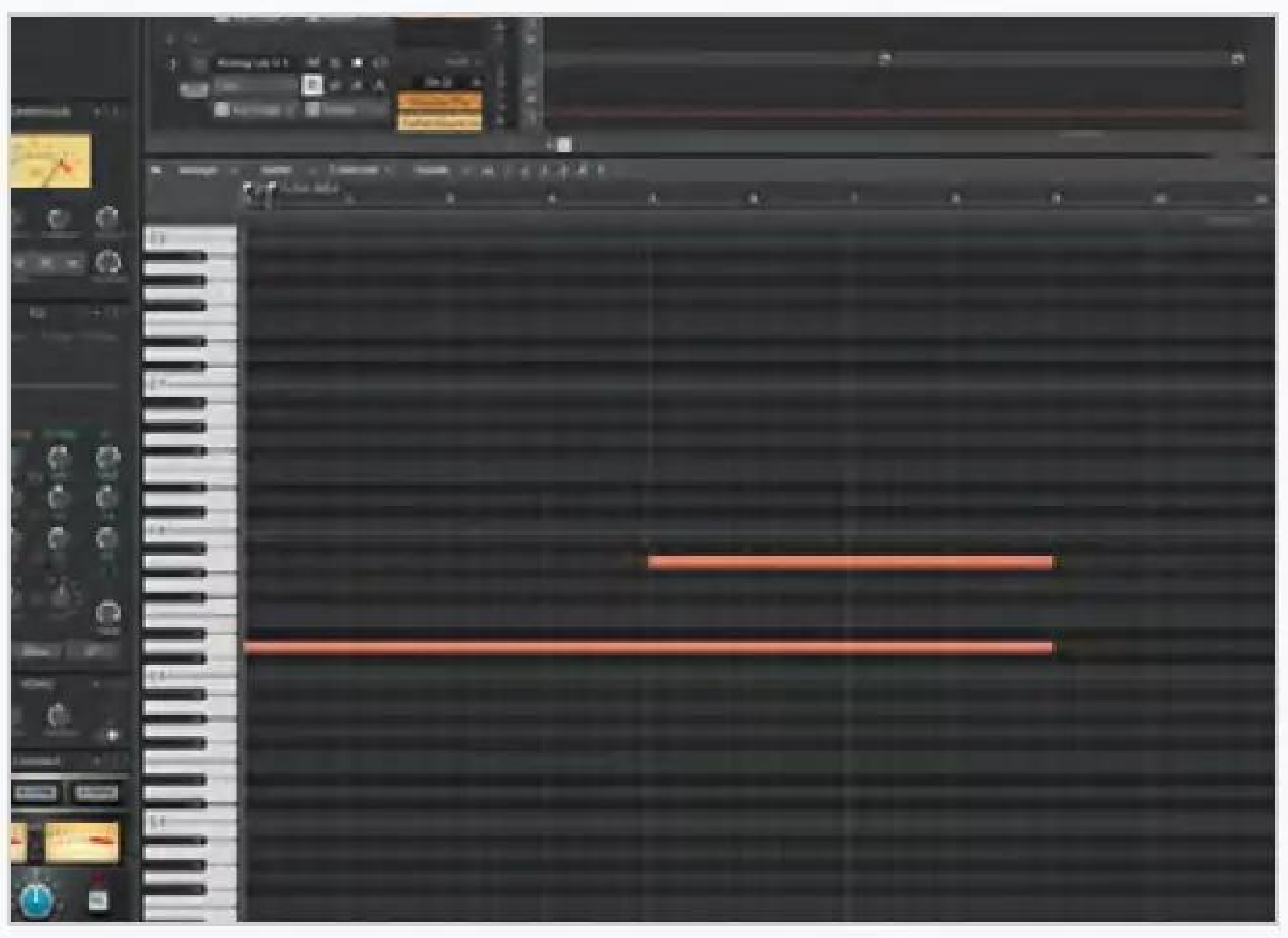
Dark Trap leads in 2025

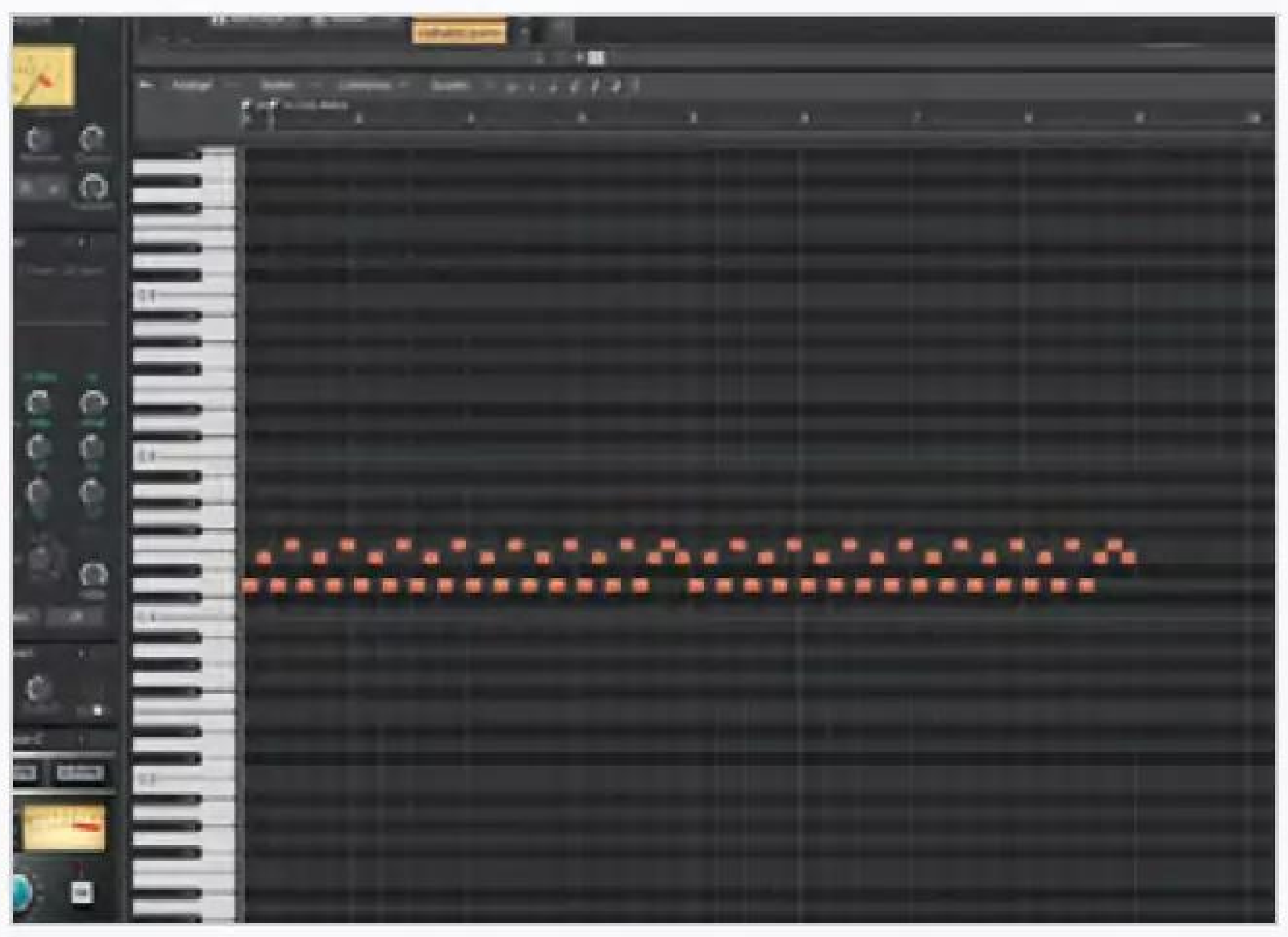
A catchy melody doesn‘t necessarily have to sound cheerful—in trap, it often thrives on dark vibes. Combined with hard drums and fast raps, it creates an intense sound that immediately sticks in your head. The best part: Building such a melody is easier than you think!

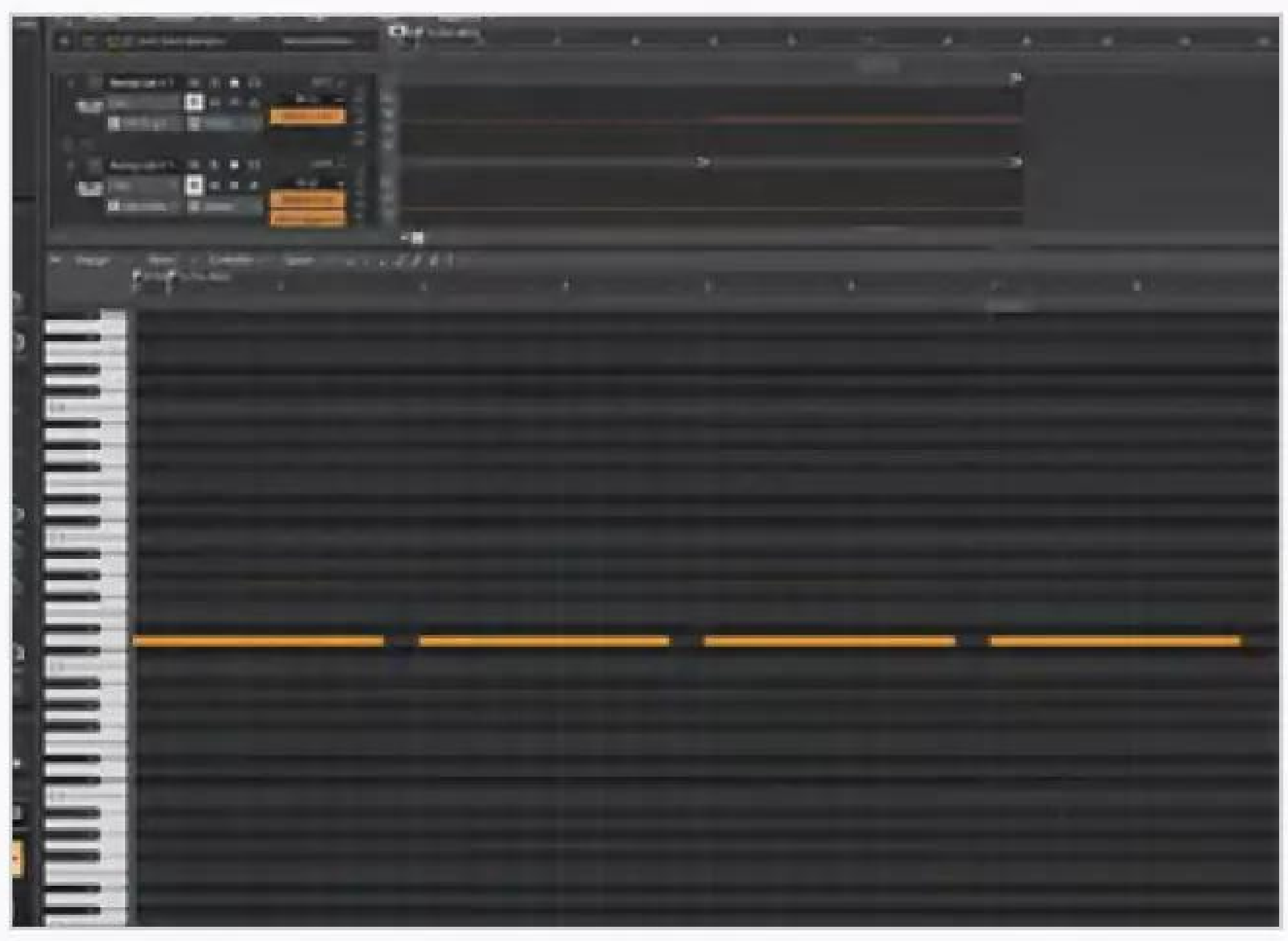
Project info:

Material: Arturia Analog Lab V, Arturia Piano V2, Electronik Sound Lab Creepy Piano 3, Church Bell FX
Time required: 45 minutes
Content: Create a dark trap melody
Difficulty: advanced

Audio demo







1 Choose a key

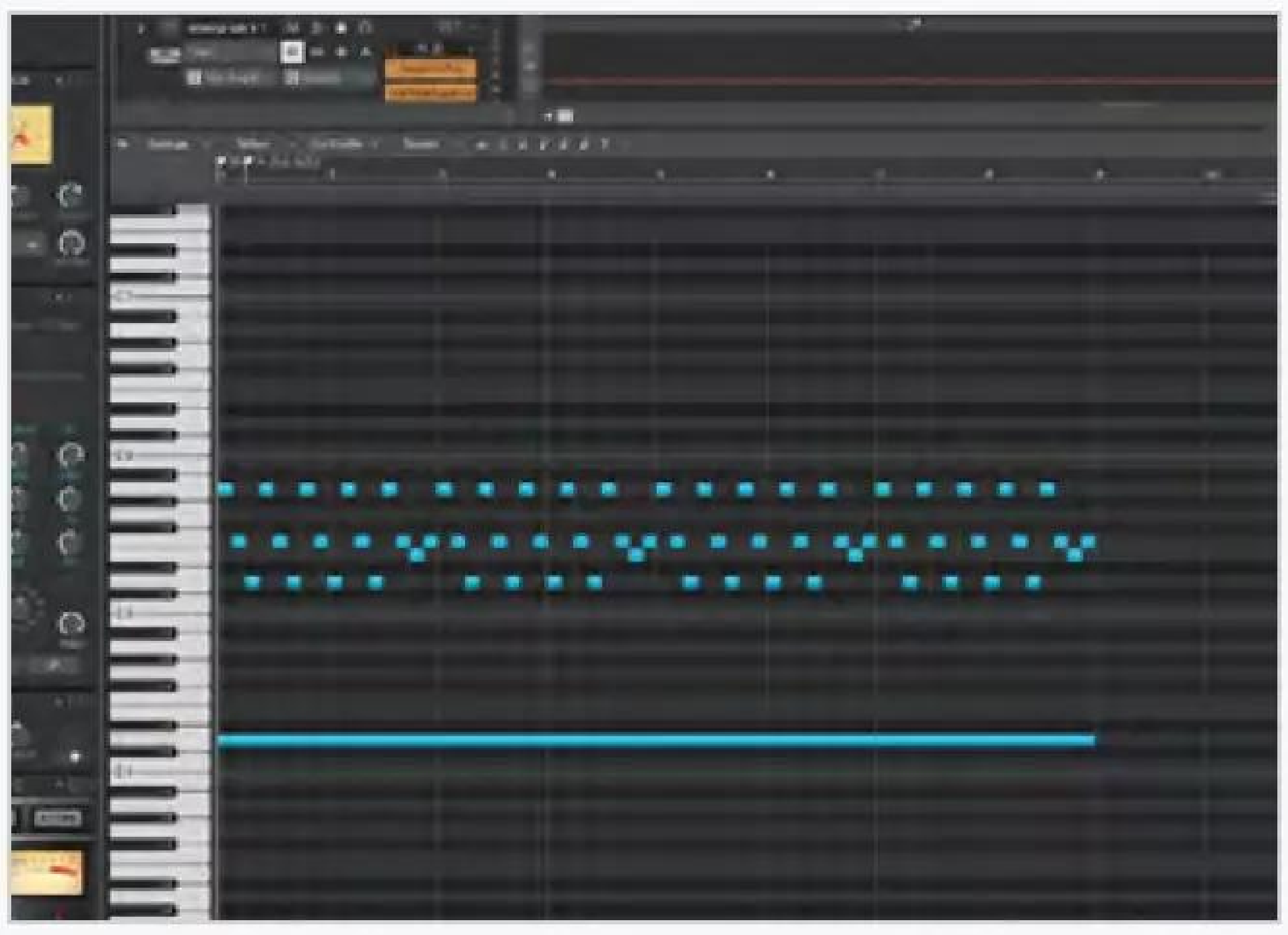
You need a suitable key that conveys the dark mood of your trap melody. Minor keys like D minor, C minor, or G minor are best, as they sound naturally dark. Then place a pad with a long attack time on the root note and let it run through the entire loop. This will provide a solid foundation for your melody.

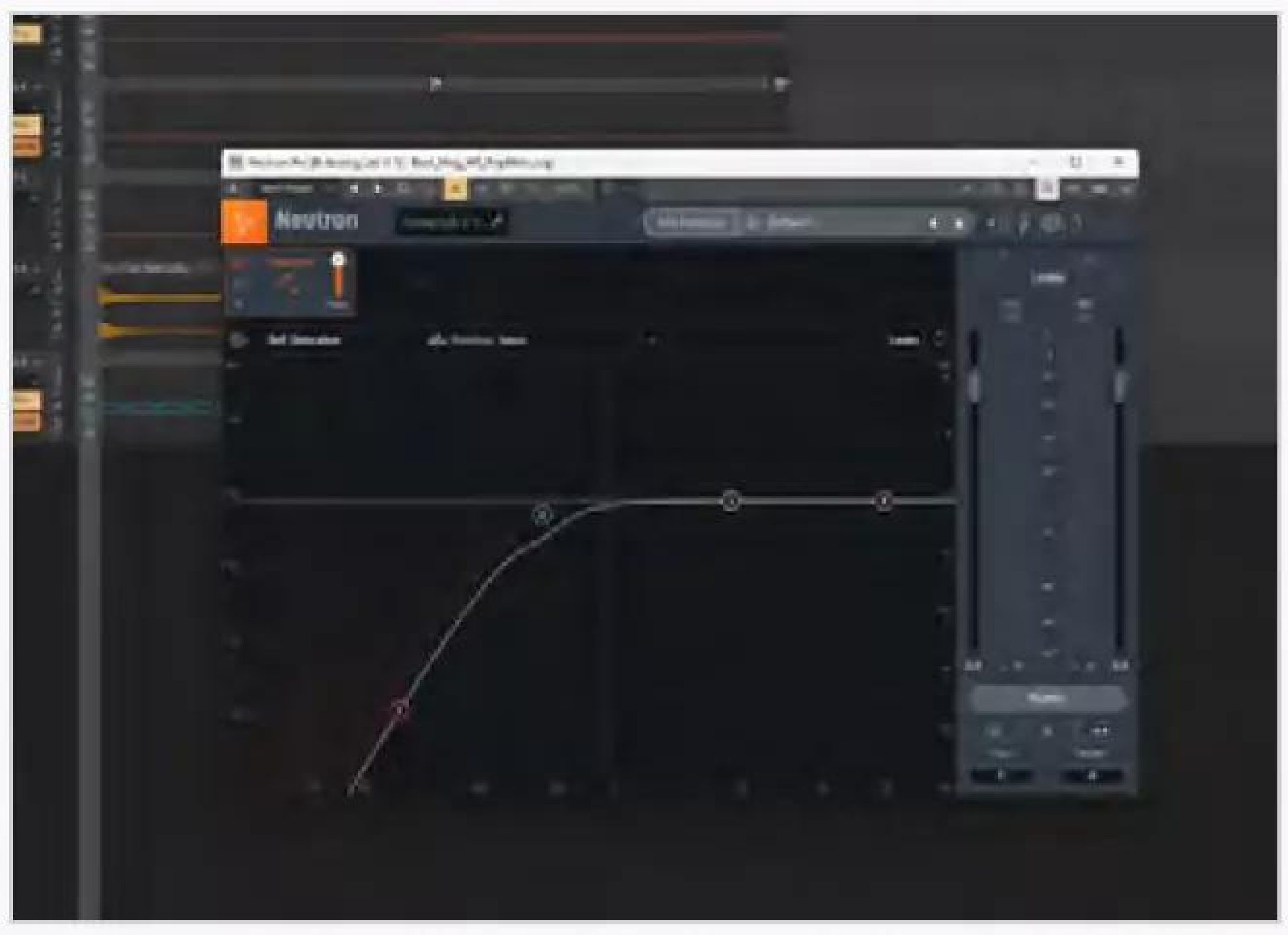
2 Less is more

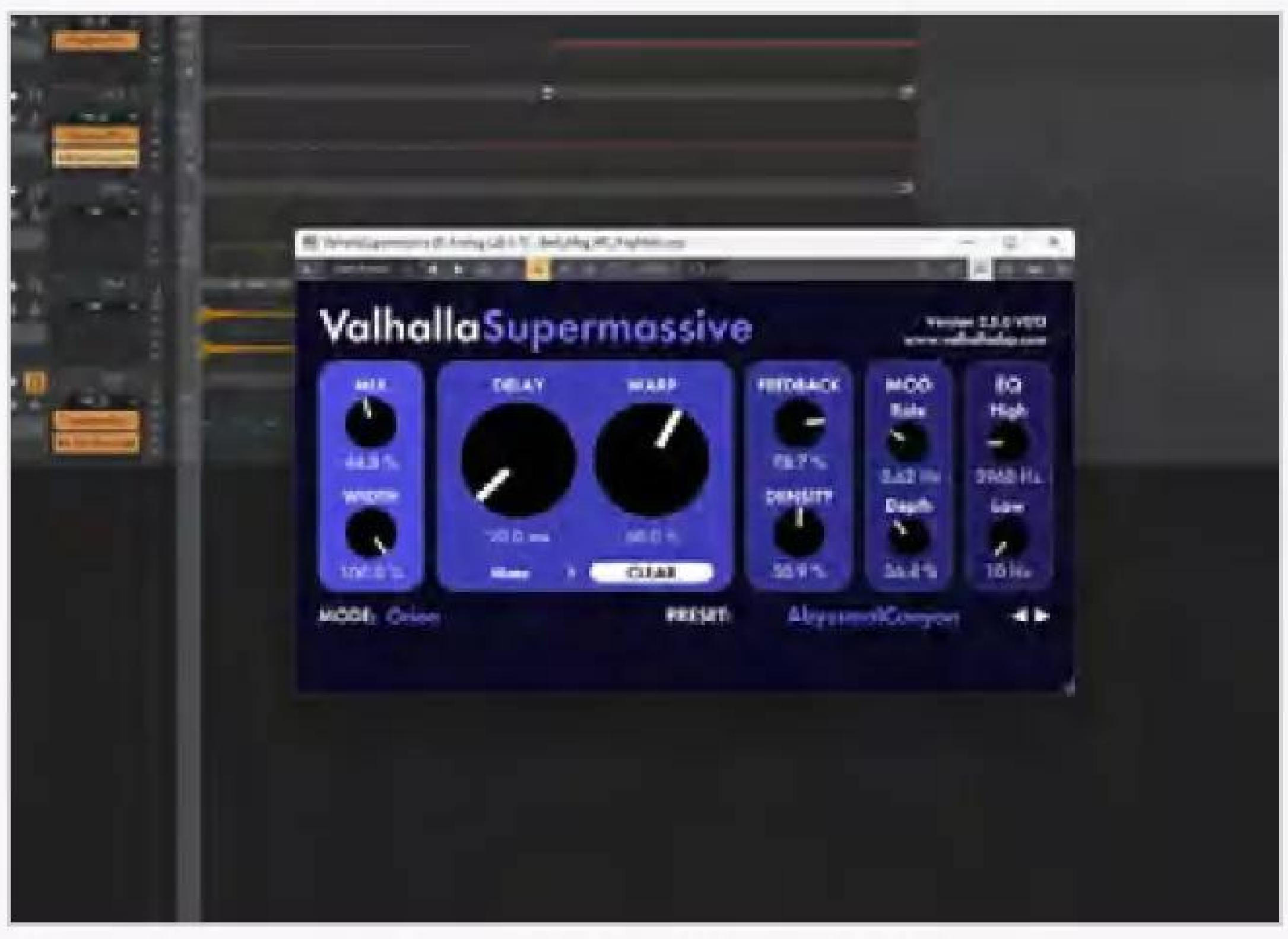
A trap melody thrives on simplicity and repetition. Instead of complex chords, you usually opt for a short, concise phrase that repeats continuously and is immediately memorable. For the right sound, you can use a dark piano or a deep synth. However, the sound should still leave room for the 808s.

3 Bass piano

To create a bass layer that doesn‘t overlap with the 808s, you can use a piano that plays the root note of your key in a very low octave. Church bells are also popular, providing a somber, distinctive sound. You can also combine both elements to add additional depth to your melody.







4 Add layers

Next, you‘ll create an additional layer: the reverse layer. For this effect, you can take a synth, convert the minor chord of your key into an arpeggio, and reverse the whole thing in your DAW to use it like a sample. Alternatively, you can use a piano by increasing the attack, creating a similar effect.

5 EQ

Now comes a crucial step: The bass range needs to be cleaned up. For this, all tracks except the bass piano need a low cut–i.e., those from steps 1, 2, and 4. This leaves room for the 808 to sound clearer and more powerful. Layering multiple bass frequencies on top of each other would quickly make the mix muddy and almost inaudible.

6 Effects

Finally, add the finishing touches to your melody with effects. Use reverb to create spatial depth or add delay to create more movement. For a particularly dark trap sound, you can also try half-time or pitch shifting. This will make your melody appear even more atmospheric and stand out clearly against the beat.

Presets and audio demos available in the magazine downloads (see page 9)

Hands-on: Recreating top ten sounds

Dope tracks

Audio demo
Tyler, the Creator

Audio demo
Billa Joe x Shindy

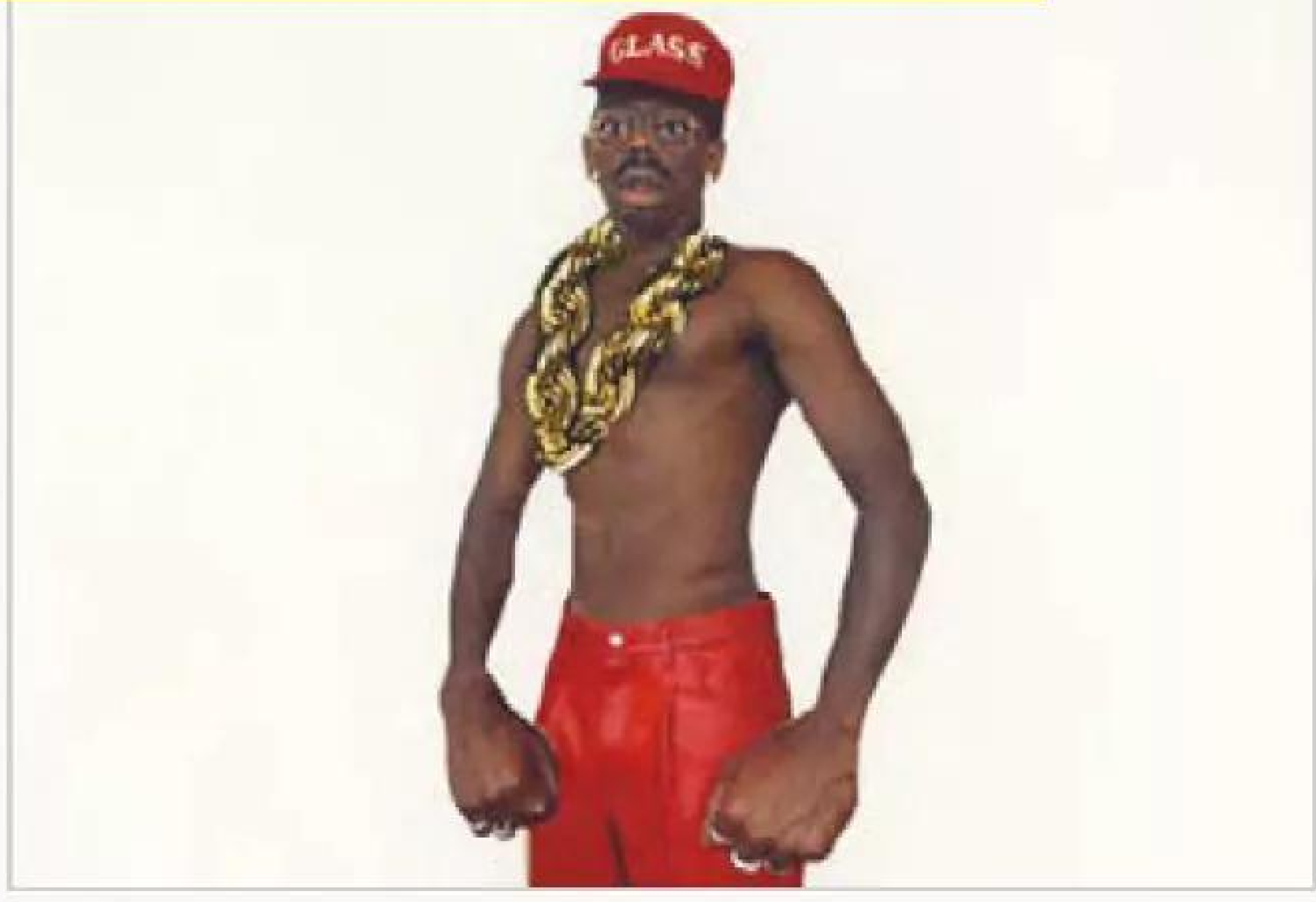
The desire to have the ONE sound at home, the one track you can‘t get out of your head, unites us producers. Listen once, turn the knobs, and you‘re done. But then translating what you hear to the right parameters with the right values takes practice. Every month in Dope Tracks, we showcase two sounds from currently hot tracks—this month, „Stop Playing With Me“ by Tyler, the Creator and „Don‘t Judge“ by Billa Joe and Shindy.

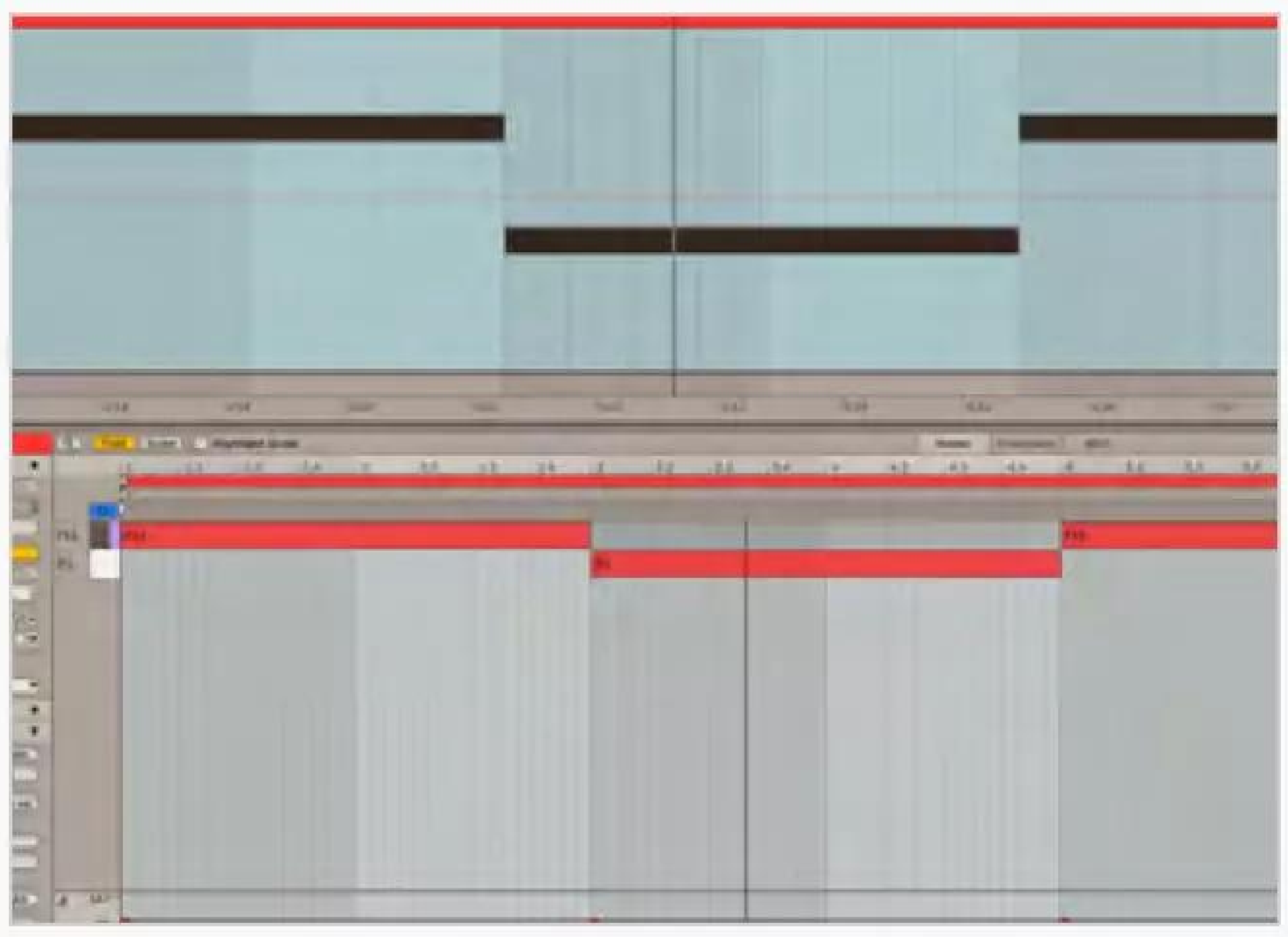
by Julian Schmauch

Project info:

Material: DAW, various plug-ins
Time required: 1 – 2 hours
Content: Reconstruct the sounds of popular pop and EDM tracks
Difficulty: advanced to professional

Tyler, the Creator – Stop Playing With Me: Bass with U-he Repro-1





1

Don’t tap the glass

Tyler Gregory Okonma from Hawthorne, California, is a phenomenon. Under his stage name Tyler, the Creator, the rapper, producer, actor, and fashion designer has emerged as one of the most creative minds in contemporary hip-hop, first with the rap crew Odd Future (which also included Frank Ocean), and then increasingly solo.

2

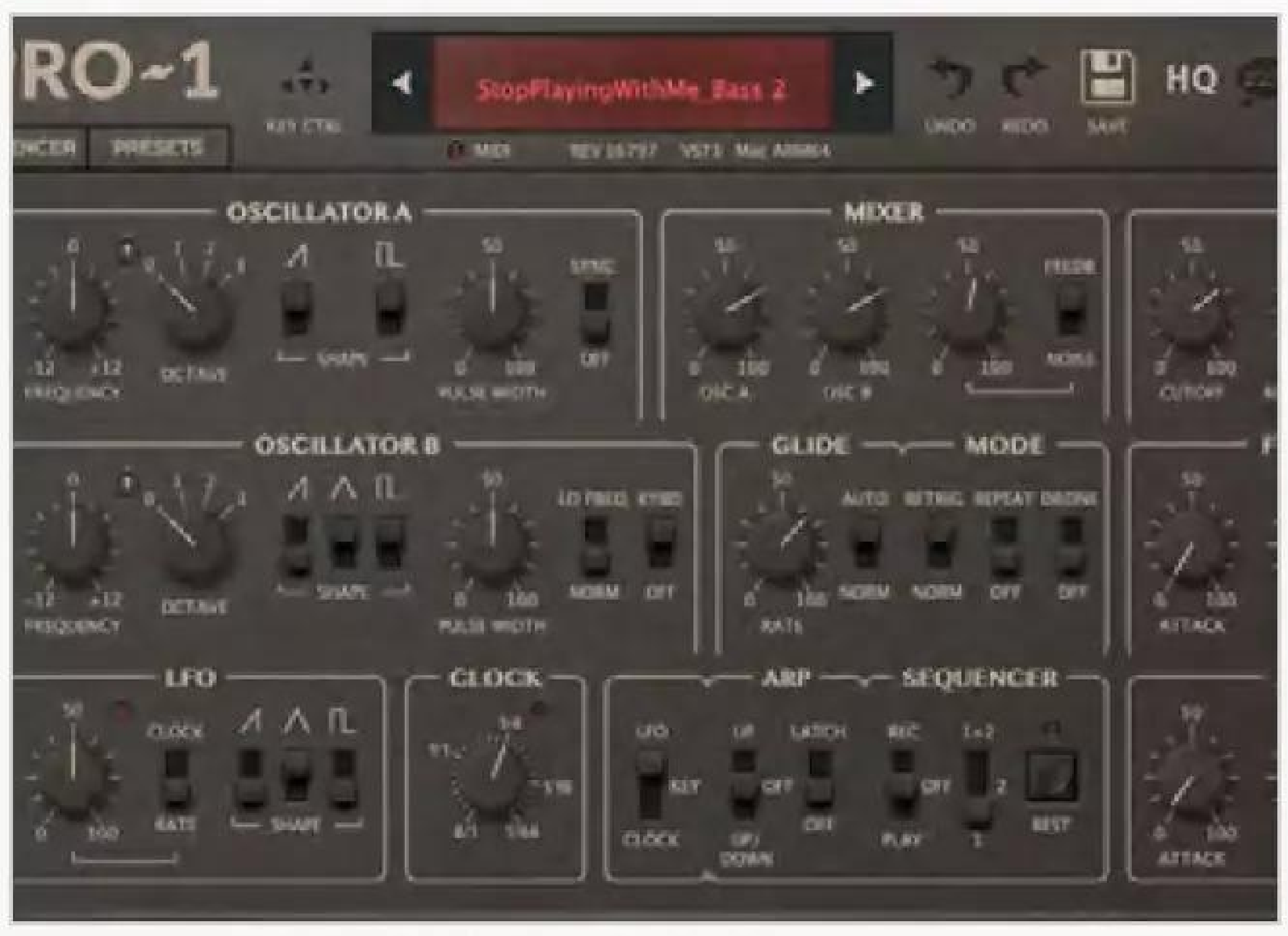
DIY or die

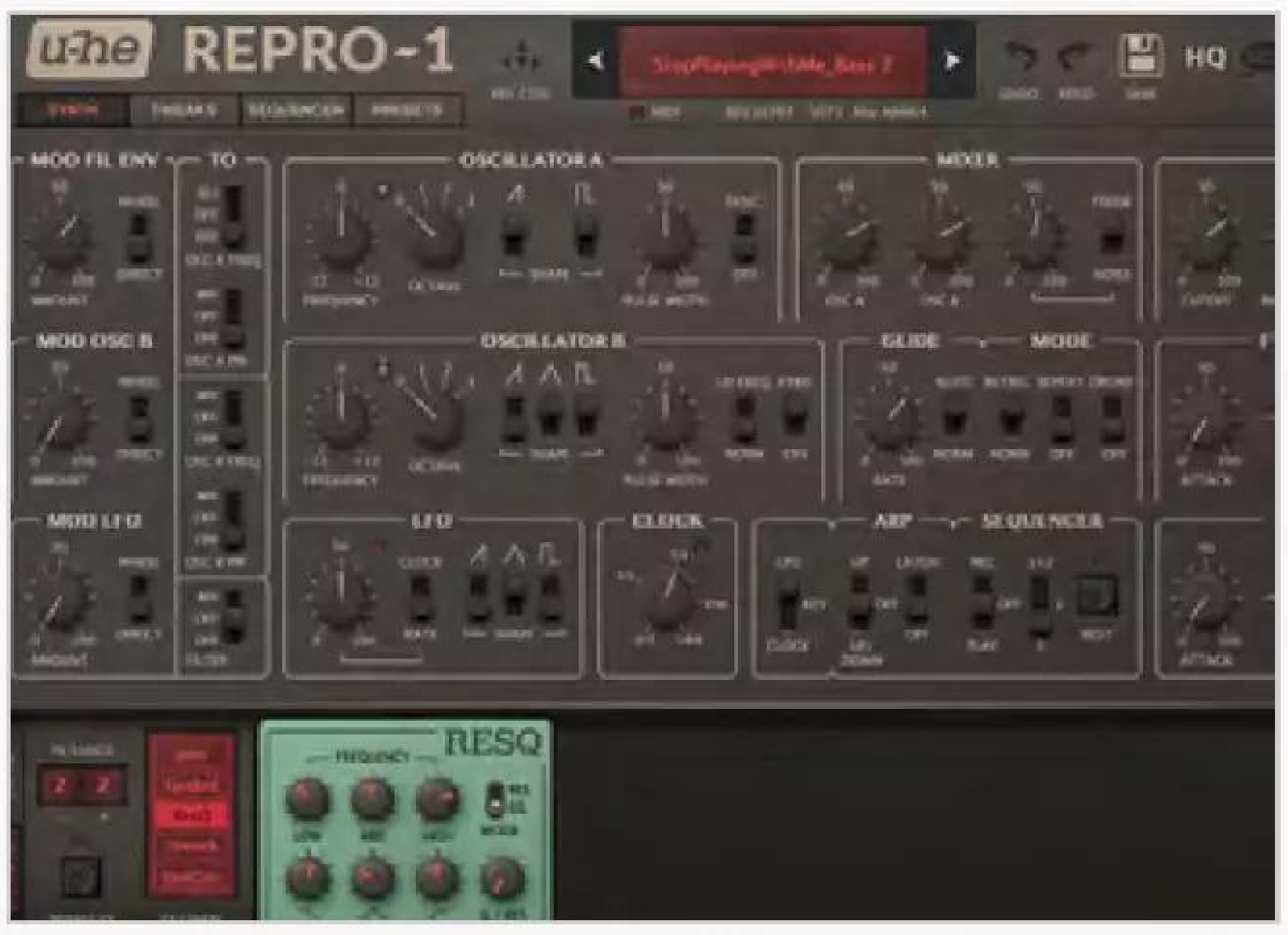
Tyler has long taken the rather rare path in the genre of producing his beats almost exclusively himself. Thus, each track, each album bears his own personal musical signature. „Don‘t Tap The Glass“ appeared almost out of nowhere on July 21, 2025, and shot straight to number one on the US Billboard charts. And on a Monday, no less!

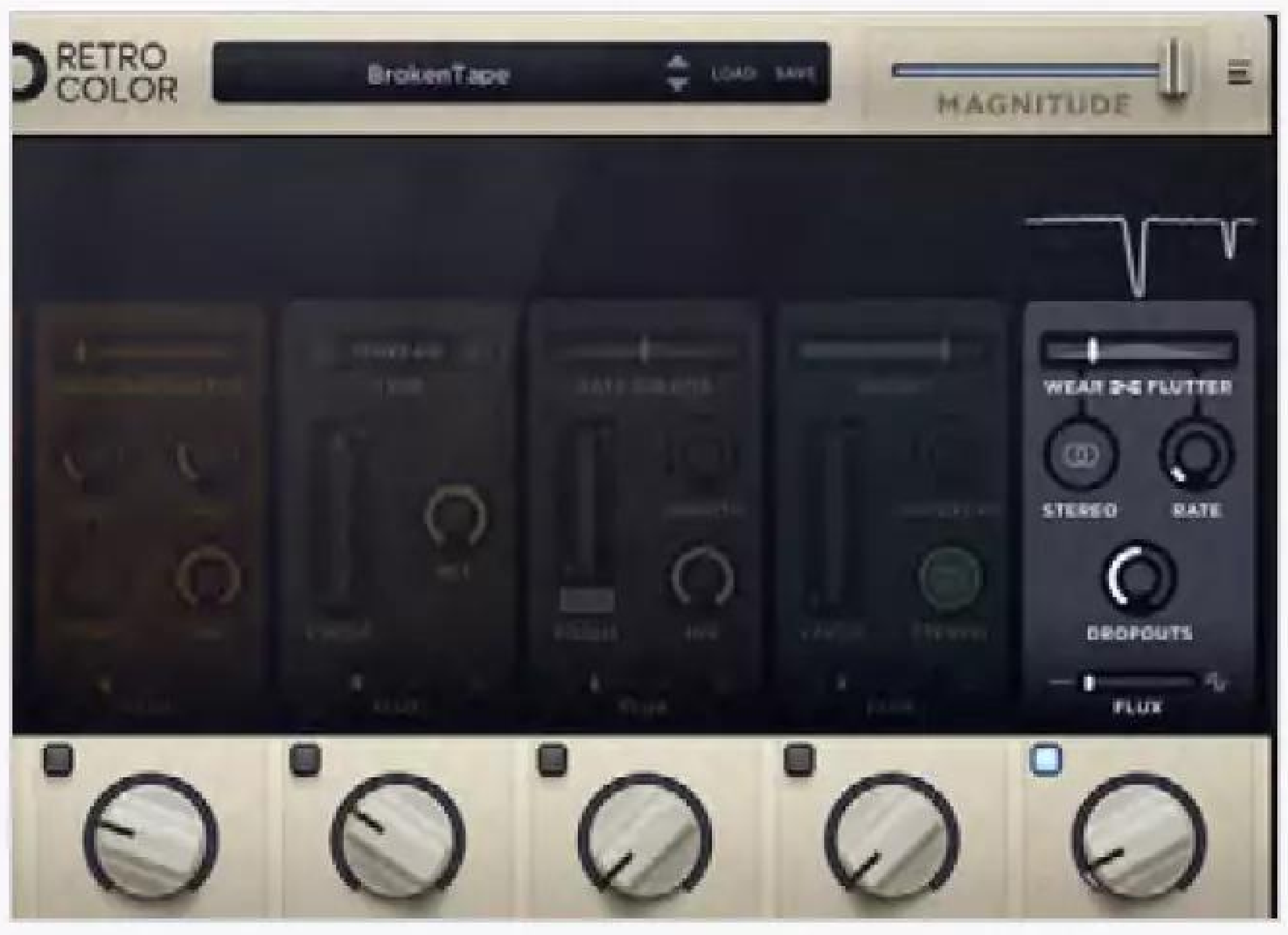
3

Machine gun

Driving B-boy beat, machine gun bursts, synthwave arpeggio: „Stop Playing with Me“ has an aggressive atmosphere. The dark, oppressive bass fits perfectly. We‘ll recreate it with Repro-1. The bass line alternates between F-sharp and D, constantly thrumming and droning in the track‘s chorus. The Sequential Pro One emulation helps us with this.







4

Evil square wave

Both oscillators fire square waves, plus Osc A with a saw and Osc B with a triangle wave. In the mixer next to it, switch from Noise to Feedback and turn the control to 54, so the bass already distorts in Repro-1. Below that, turn Glide to 24, which creates a slight portamento between the notes. The cutoff is also set to 67.

5

Pitch envelope

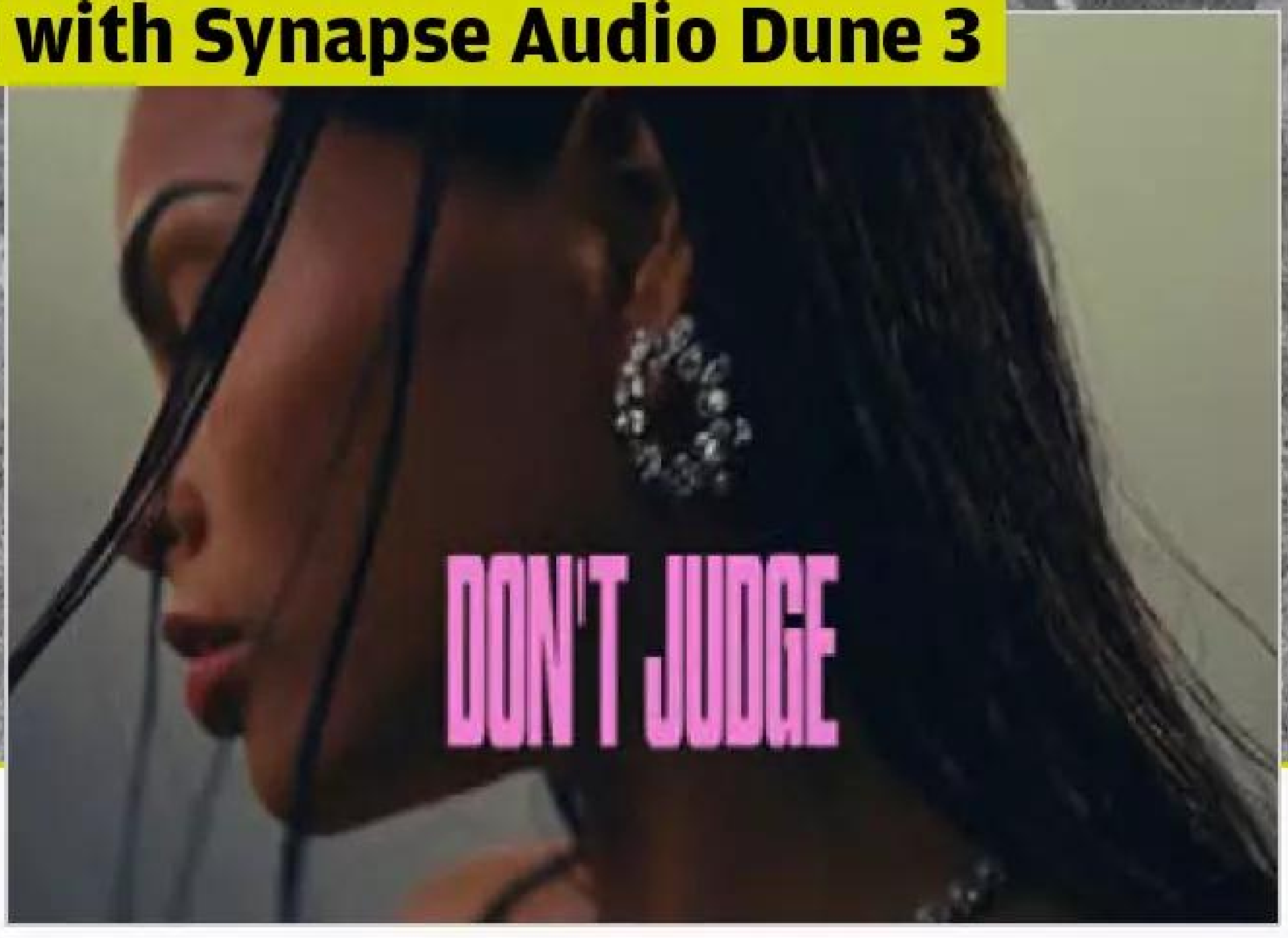
To achieve the 808 feel, an envelope needs to modulate the pitch of Osc A and B. To do this, send the filter envelope to Osc A and Osc B. The bass is then further shaped using the integrated EQ RESQ. A slight boost in the bass (+2.00) and a strong attenuation in the mids (-7.00) bring the sound even closer to the original, but a touch of lo-fi is still missing.

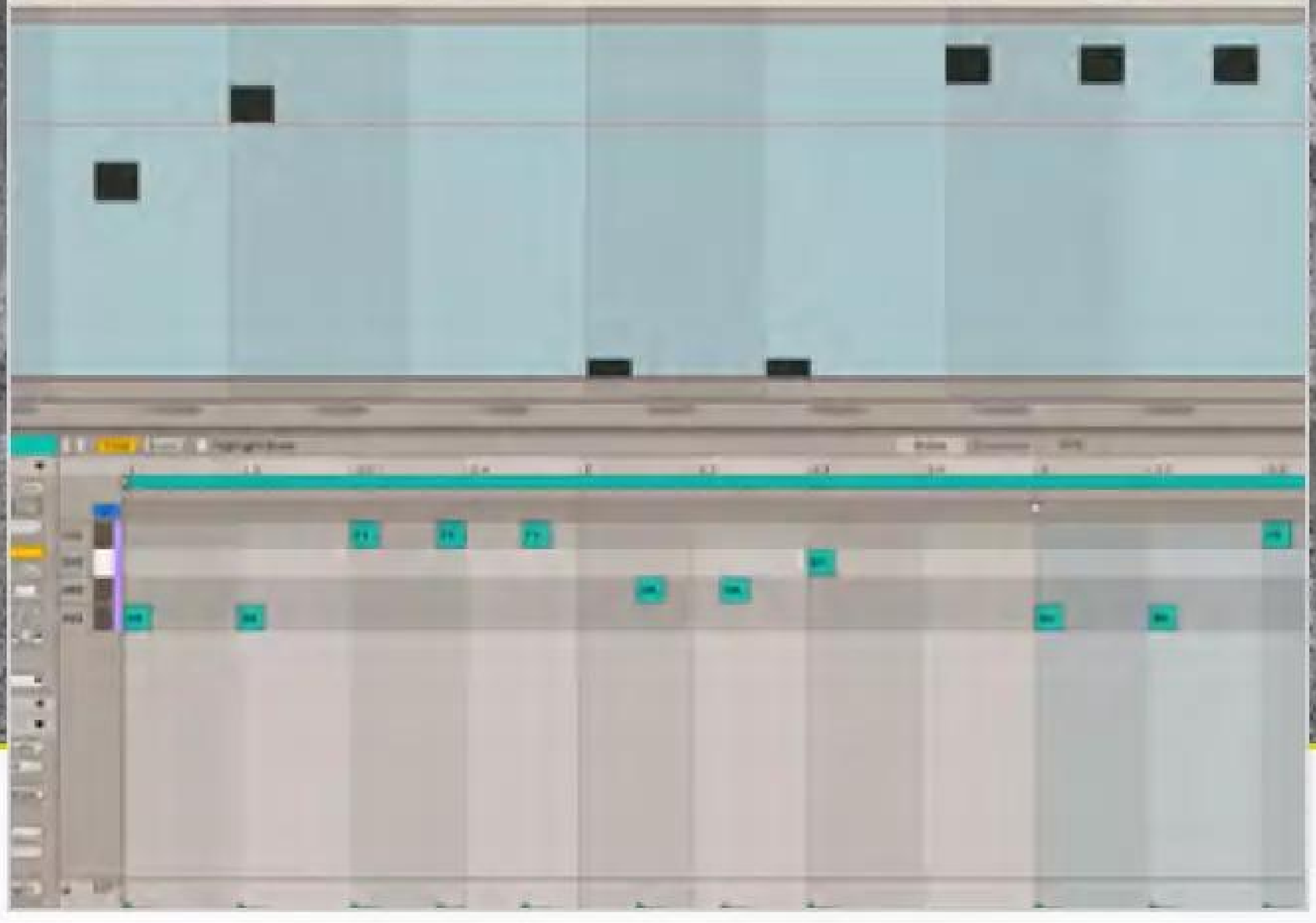
6

Dropouts

If you listen closely, you‘ll notice brief dropouts in the bass line, as if the sound is being played from a scratched record or a broken tape. This can be achieved with the RC-20, XLN‘s lo-fi classic. Just turn up the Magnetic module slightly (!) and the „Dropouts“ control to a maximum of 50%, otherwise the bass line will become too unstable.

Billa Joe x Shindy – Don't Judge: Lead with Synapse Audio Dune 3





1 Pep Guardiola

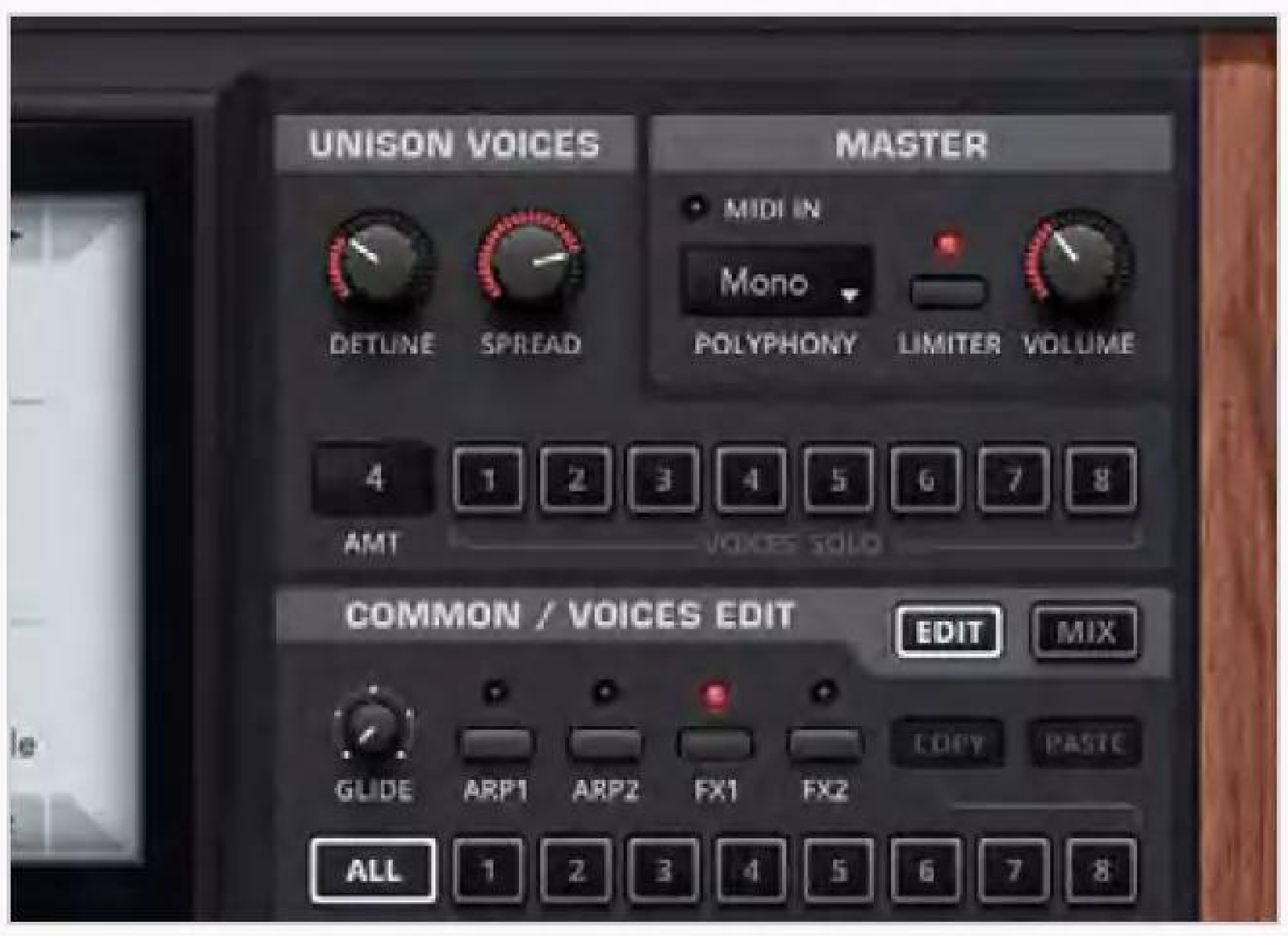
That's what PULS music magazine called Stickle, the producer of „Don't Judge." Bushido, Casper, Yung Hurn, Apache 207, Pashanim: Austrian Andreas Janetschko, Stickle's real name, has worked with the who's who of the German rap scene. And he has frequently produced their most successful tracks, frequently setting trends.

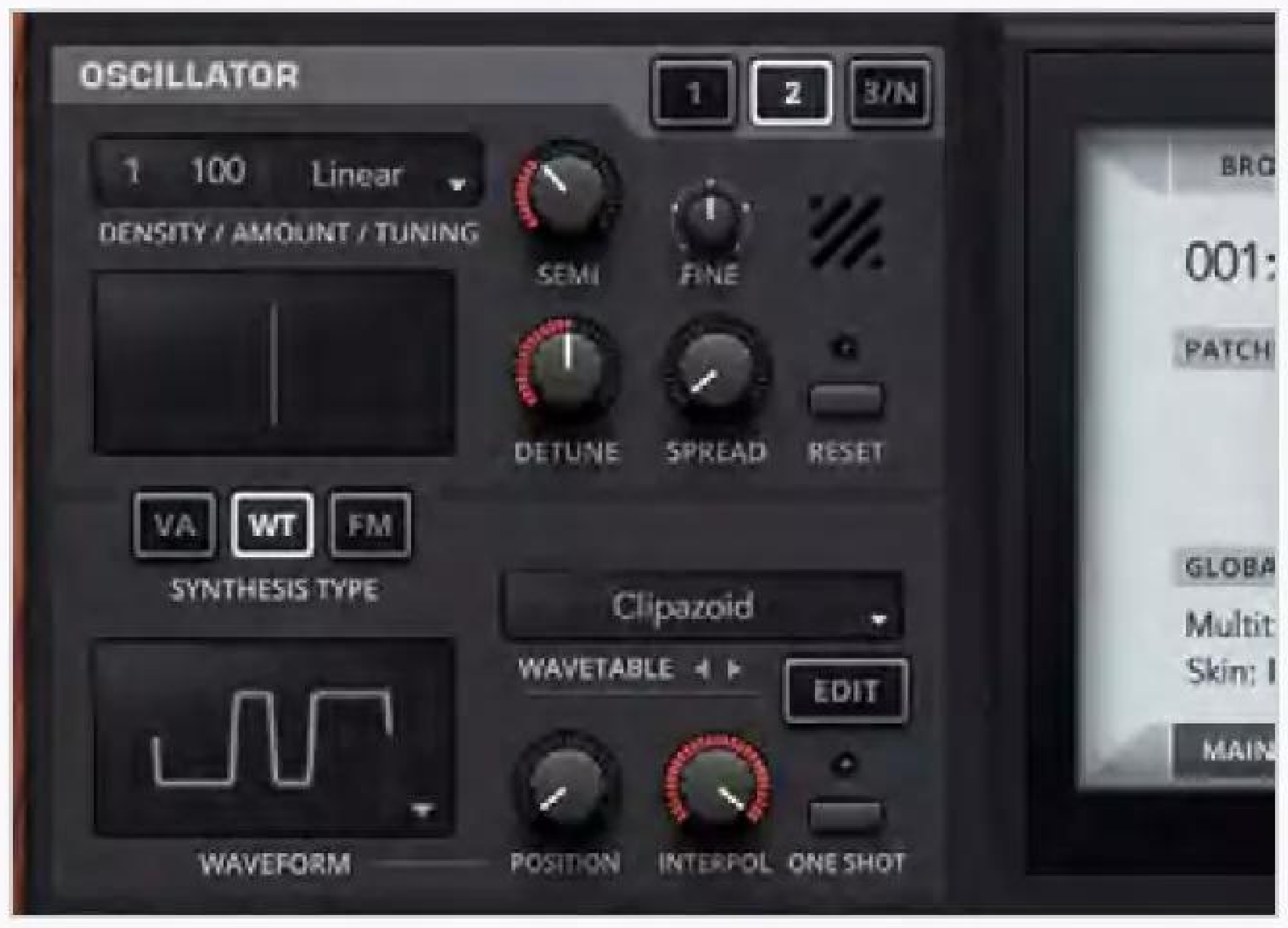
2 Billa Joe Superstar

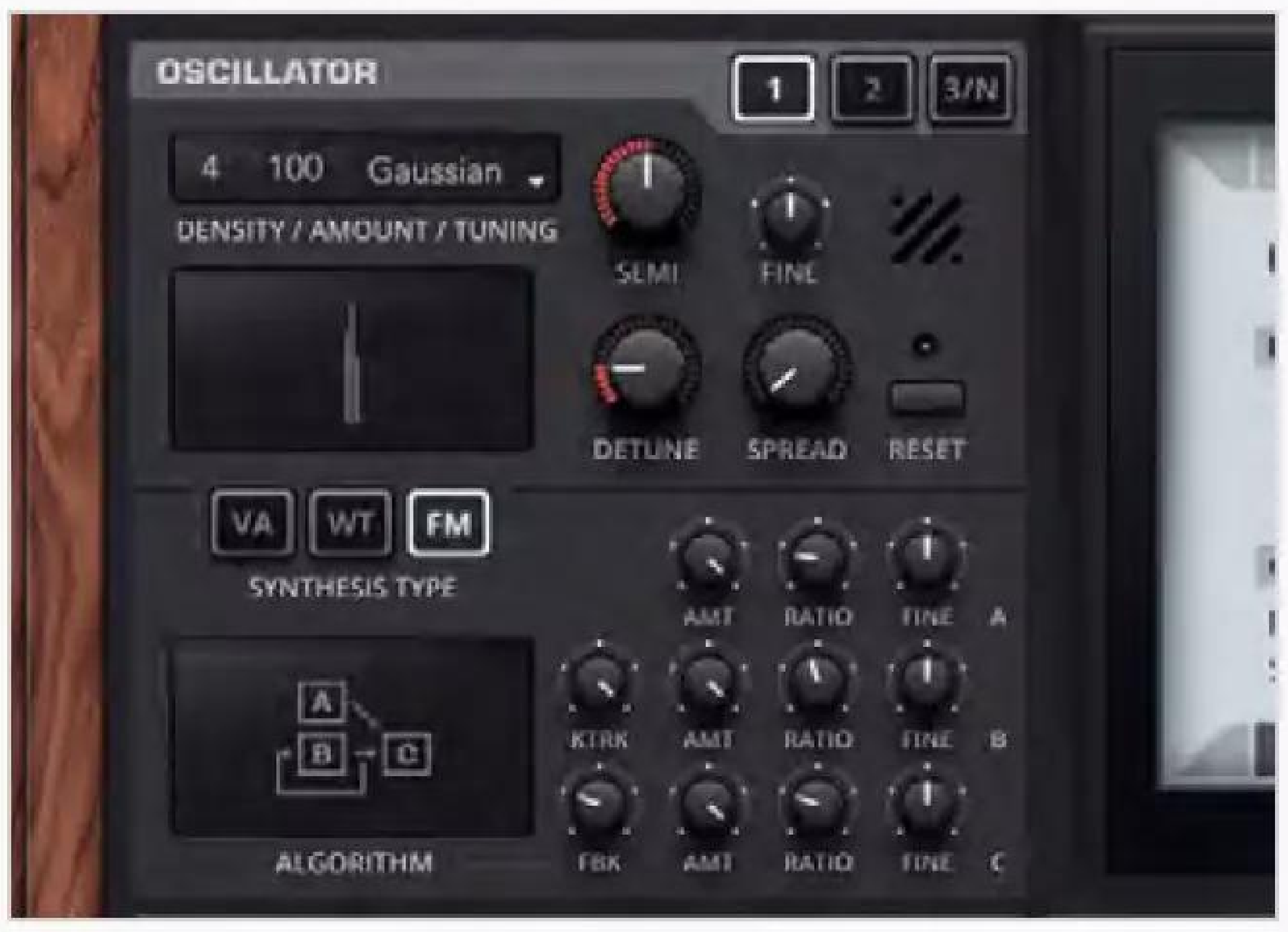
Billa Joe, one of the two MCs on „Don't Judge," is still at the beginning of his career. With Stickle as producer and Shindy as a featured artist, the Soest-born, Mönchengladbach-raised rapper (from the rap crew Scorpion Gang) is making quite a statement. These two heavyweights on one beat, someone is really going for it.

3 Fast rap

In B-flat minor, 111 bpm, the lead synth of „Don't Judge" provides the relaxed foundation of the beat. The melody is similar to Pitbull's track „Hey Baby (Drop it to the floor)." The stripped-down drums, the wafting 808, and the rave-like synth in the chorus create an atmosphere that's impossible to escape.


UNISON VOICES
MASTER
MIDI IN
DETUNE
SPREAD
Mono
POLYPHONY
LIMITER
VOLUME
4
AMT
1 2 3 4 5 6 7 8
VOICES SOLO
COMMON / VOICES EDIT
EDIT
MIX
GLIDE
ARP1
ARP2
FX1
FX2
COPY
PASTE
ALL


OSCILLATOR
1 2 3/N
1 100 Linear
DENSITY / AMOUNT / TUNING
SEMI
FINE
DETUNE
SPREAD
RESET
VA WT FM
SYNTHESIS TYPE
Clipazoid
WAVETABLE
EDIT
WAVEFORM
POSITION
INTERPOL
ONE SHOT


OSCILLATOR
1 2 3/N
4 100 Gaussian
DENSITY / AMOUNT / TUNING
SEMI
FINE
DETUNE
SPREAD
RESET
VA WT FM
SYNTHESIS TYPE
AMT
RATIO
FINE
A
FBK
B
C
ALGORITHM

4 Dune 3 Lead

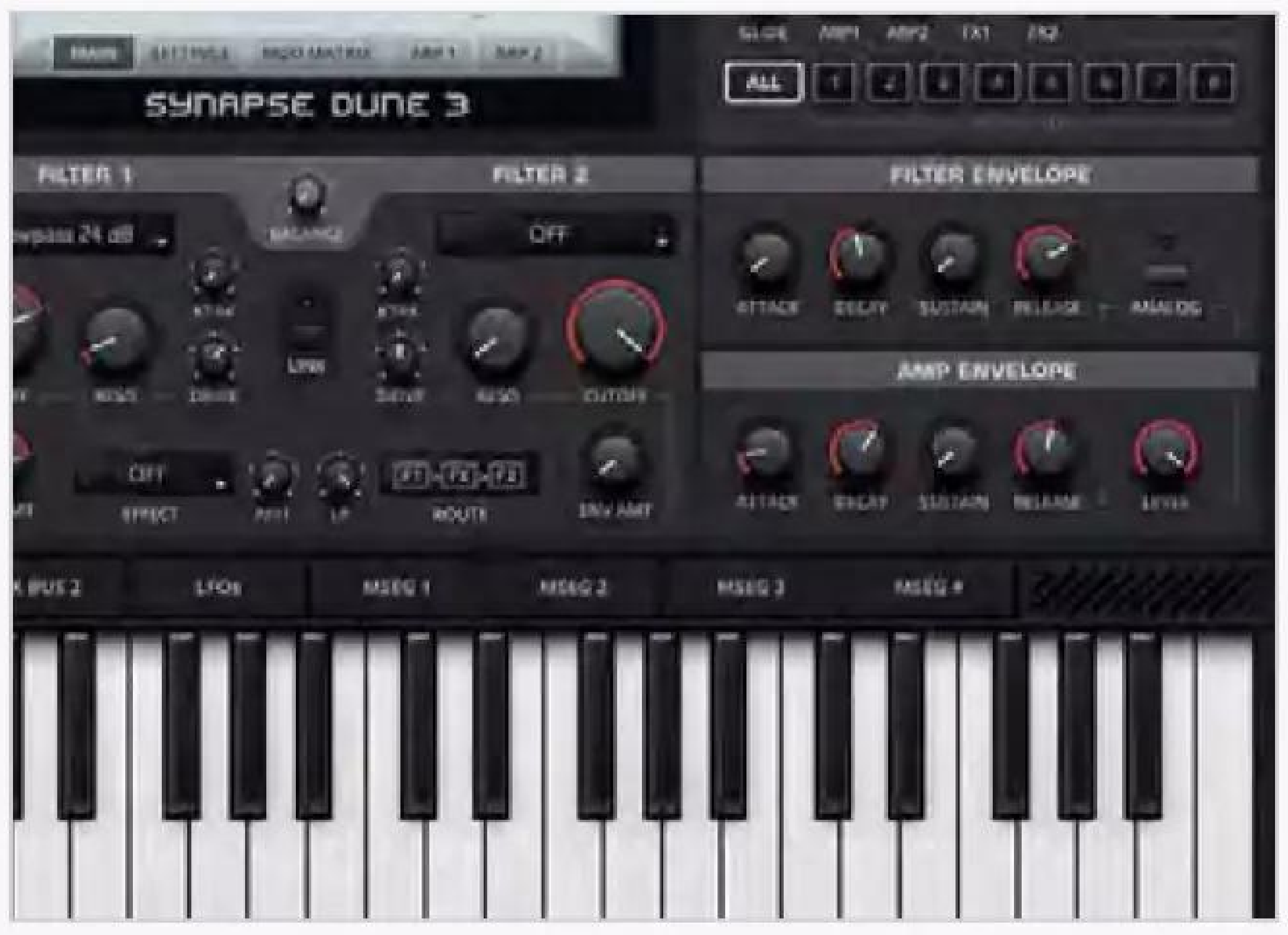
Even though the sound may sound quite simple, even a synth as complex and powerful as Dune 3 by Synapse Audio needs a lot of fine-tuning to get close to it. Let's start with precautions: Activate the limiter in Dune 3 and set the polyphony to mono so the MIDI notes don't overlap.

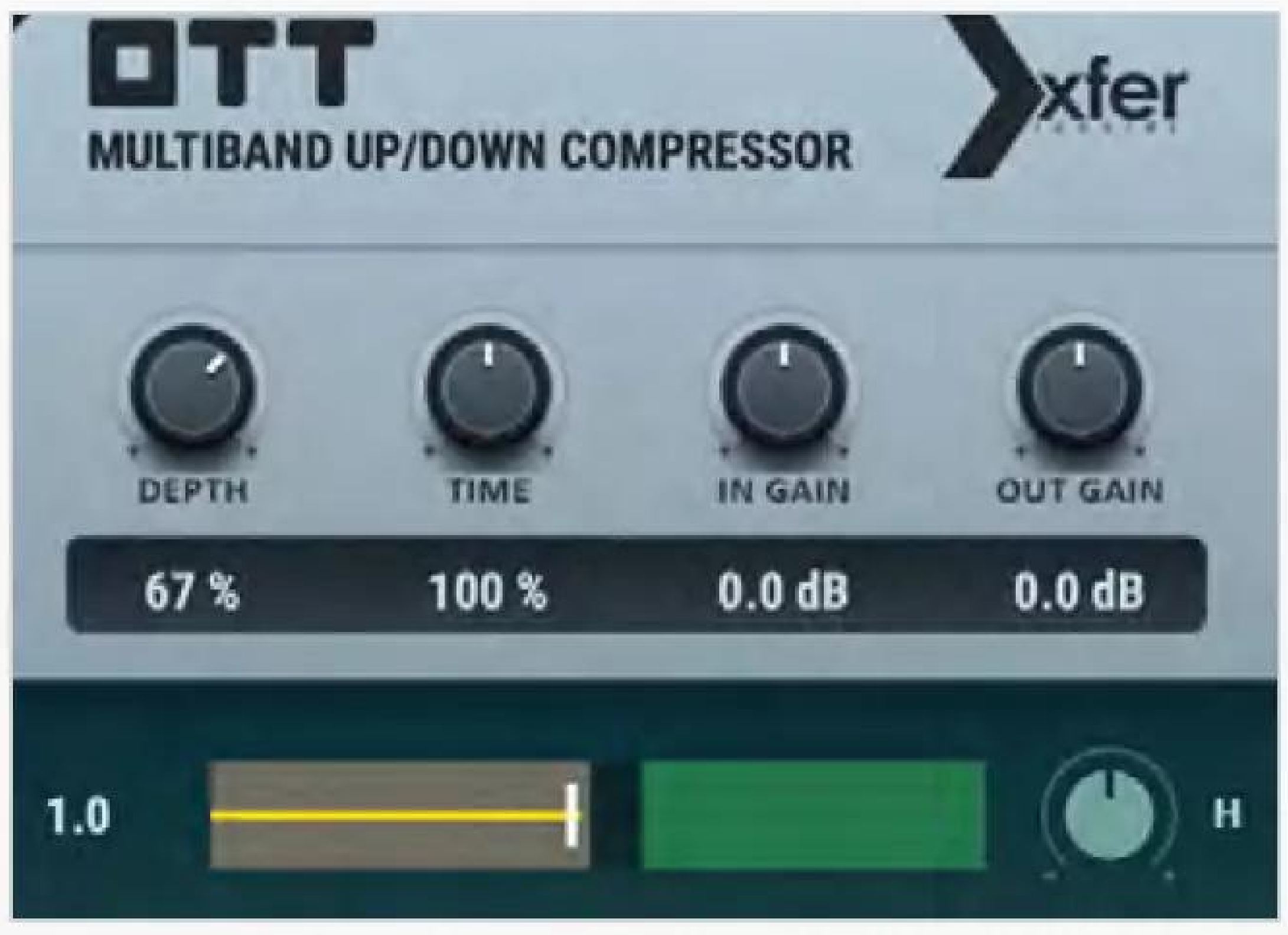
5 Wavetable bass

To get closer to the metallic character of the sound, I activated the Wavetable module for OSC 2 and loaded the „Clipazoid" wavetable into it. Semi is set an octave lower to -12. To add dimension to the sound, turn up Unison in the top right corner of Dune 3 with AMT set to 4, Detune to 30%, and Spread to 80%. In the mixer, OSC 2 is set to full volume.

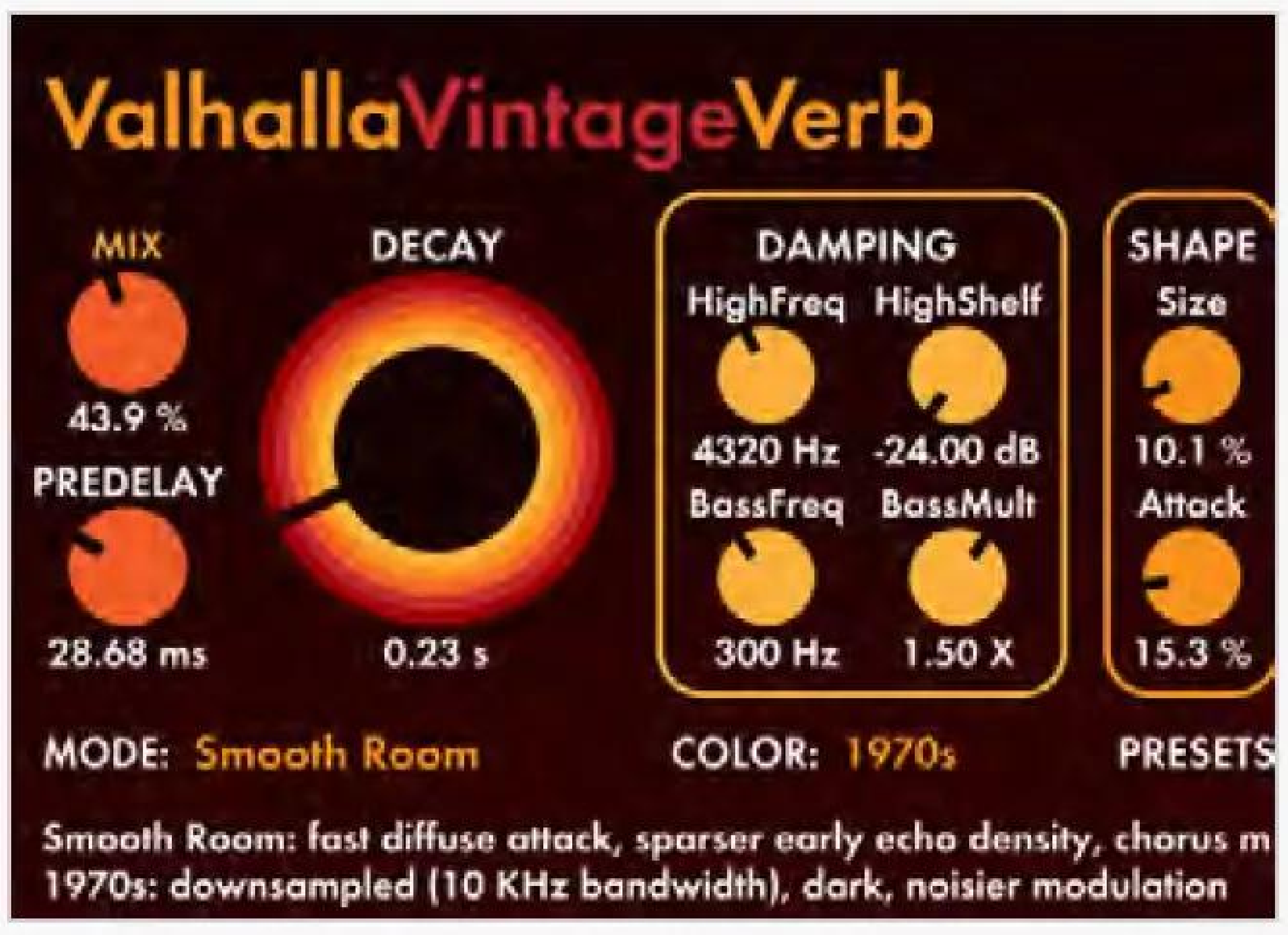
6 FM and filter

OSC 1 is designed to further enhance the metallic quality, which the FM module is particularly good at. Here, FBK is set to 25% and the middle Ratio control to 3, plus OSC 1 in the mixer to 60%. For the filter, select „TR Lowpass 24 dB" as the type, set the Cutoff to 76%, Reso to 6%, Drive to 30%, and below that, ENV AMT to 84%. Now we come to the envelopes.


SYNAPSE DUNE 3
FILTER 1
FILTER 2
FILTER ENVELOPE
AMP ENVELOPE
ATTACK
DECAY
SUSTAIN
RELEASE


OTT
MULTIBAND UP/DOWN COMPRESSOR
xfer

DEPTH 67 %
TIME 100 %
IN GAIN 0.0 dB
OUT GAIN 0.0 dB


ValhallaVintageVerb
DAMPING
SHAPE

MIX 43.9 %
PREDELAY 28.68 ms
DECAY 0.23 s
HighFreq 4320 Hz
HighShelf -24.00 dB
BassFreq 300 Hz
BassMult 1.50 X
Size 10.1 %
Attack 15.3 %
MODE: Smooth Room
COLOR: 1970s
PRESETS

Smooth Room: fast diffuse attack, sparser early echo density, chorus m
1970s: downsampled (10 KHz bandwidth), dark, noisier modulation

7 No sustain!

Let's move on to the most important ingredient after the oscillators: the envelopes for the amp and filter. First, the sustain for both needs to be completely set to 0. For the amp envelope, the attack is set to 13%, the decay to 64%, and the release to 54%. For the filter envelope, the attack is set to 0%, the decay to 45%, and the release to 74%.

8 Over the top

A generous pinch of OTT is needed to amp up the sound for the production, just as the beat demands. The freeware plugin from Xfer Records is perfectly sufficient here. Just be careful not to turn the Depth (56%) up too much, otherwise the sound will lose its dimension and sound too compressed and flattened.

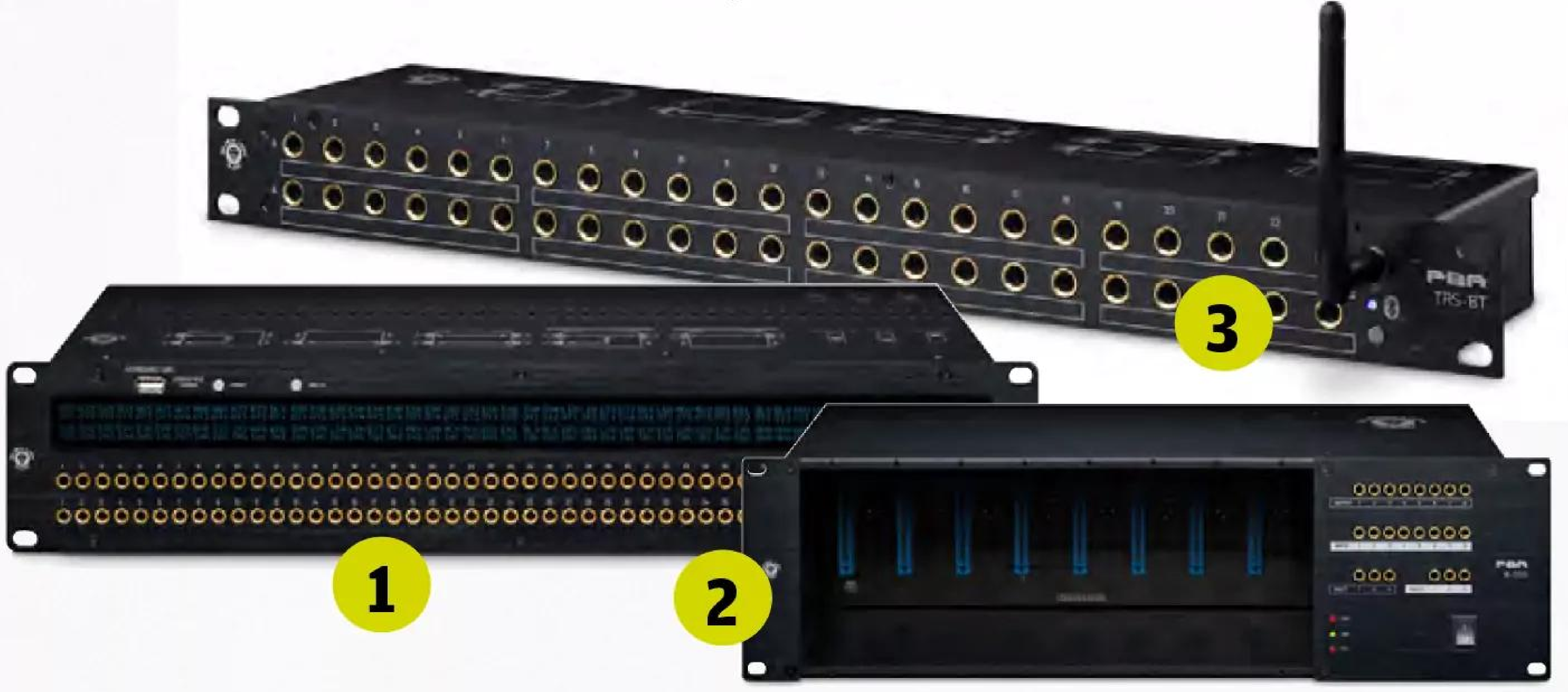
9 Valhalla Vintage

Even though the lead synth sounds very „in your face," a touch of room signal and size makes it appear more rounded. I achieved this with Valhalla Vintage Verb, probably the most popular reverb plugin. Mix at 44%, Pre-Delay at approximately 28 ms, Decay at 0.23 s, Mode set to „Smooth Room" – this allows the sound to be better positioned in the arrangement.

Your studio in the flow

Patchbays for hip-hop producers

The session is in full swing, the rapper is on fire. Quickly switch from preamp A to preamp B, run the MPC through the compressor in parallel, and feed in the latest beat idea from your smartphone? This is exactly where the difference is between slowing down or accelerating a studio. Black Lion Audio patchbays ensure smooth workflows with audiophile connections and smart features. No matter the size of your studio.



Why a Patchbay? Because speed, clarity, and sound quality must go hand in hand. With all sources permanently connected, you can route from the front without having to hide behind the rack. This gives you the freedom to test different effects chains in seconds, apply parallel compression to drums, or compare two preamp tones for vocals. Neat labeling and clear normalization eliminate paperwork, while gold-plated contacts and solid enclosures ensure stable signal paths. This way, your DAW, outboard, sampler, and even your smartphone/tablet finally speak the same language - allowing you to focus on what matters most: the music.

Black Lion Audio‘s hip-hop top 3

1 | PBR TRS3-LIT – 48-point TRS with LED labeling

The TRS3-LIT is the patchbay for high-performance producers. 48 points with 96 gold-plated 1/4“ TRS jacks, switchable normalization, and a black anodized front panel provide a solid foundation. The highlight is at the front: a bright, customizable LED display. You can transfer labels via USB or a connected keyboard—no more tape strips and guesswork.

2 | PBR TRS-BT – TRS-Patchbay with bluetooth

The TRS-BT combines 46 balanced TRS connectors with a clever idea: Bluetooth in the signal chain. Beats, hooks, or voice memos land directly in the studio from your phone or tablet. No adapters, no more searching. This is perfect for spontaneous collaborations: The artist connects their smartphone, plays their track, and you run the signal through an interface, compressor, or tape simulation as needed. This turns phone sketches into fat beats in minutes.

3 | PBR 8-500 – 500-series lunchbox with integrated TT patchbay

Want to enhance your tracks with sophisticated outboard audio in the API lunchbox format? The PBR 8-500 combines eight 500-series slots with an integrated TT patchbay. You can patch a complete vocal chain consisting of preamp, compressor, and EQ in seconds, route drums in parallel, or connect saturation modules to the MPC chain without losing track. Two multi-outputs make splitting easy, and they connect directly to the interface via XLR (linkable) and DB25.

Verdict

Patchbays are the invisible heart of your workflow. They organize cable routing, make setups reproducible, and open up creative shortcuts. Especially in everyday hip-hop production, this translates to pure speed: MPCs, drum machines, synths, and vocal preamps are all connected. You can patch in seconds without disrupting the flow and send DAW stems through your outboard gear with minimal loss. This is precisely where Black Lion Audio comes in with the PBR series: solid mechanics, audiophile-grade signal routing, and features that really matter: visible labeling (TRS3-LIT), mobile integration of ideas (TRS-BT), and modular power in a 500-series form factor (8-500). Less unplugging, more flow – and the energy stays focused: on the mic, on the MPC, in the song.

www.blacklionaudio.de | www.audiowerk.eu

THE HIGHLIGHTS AT A GLANCE

PBR TRS3-LIT

48-point patchbay, 96 gold-plated TRS jacks

LED display with USB labeling / keyboard

Normal / semi-normal / thru, robust steel housing

Price: 505 Euro

PBR TRS-BT

46 balanced TRS jacks

Bluetooth for phone/tablet in the signal chain

Push-button normalization modes, gold-plated contacts

Price: 289 Euro

PBR 8-500

8 slots for 500 series modules, front TT patchbay

2 multi-outputs for splitting, linkable XLR, DB25

Clean power supply, low noise / minimized crosstalk

Price: 249 Euro

Recording without compromise

The problem-solver for vocals

Whether explosive raps, melodic hooks, or trendy Auto-Tune vocals for trap and the like: your voice carries the track. This is exactly where the Tascam TA-1VP comes in, with its excellent Antares effects. In a single rack unit, the device offers real-time Auto-Tune EVO, microphone modeling, analog tube simulation, as well as compressor, gate, de-esser, and EQ. For stage and studio, with low latency, stable performance, and presets at the touch of a button.

TASCAM TA-1VP
STANDBY/ON
Auto-Tune
Sensitivity: 7
antares
Auto-Tune EVO
MASTER
MIC MODELER
AUTO-TUNE
COMPRESSOR/GATE
DE-ESSER
MIC IN

Problem 1: The vocals sound thin, uneven, sibilant, and too „digital."

Solution:

The solution is a complete vocal chain built directly into the hardware. Auto-Tune EVO corrects pitch in real time, either chromatically or by key/scale, subtly for organic vocals or significantly for a modern vibe. The compressor brings even dynamic raps forward in a controlled way, and the 2-band EQ adds presence and fullness. De-essers and gates defuse sibilance and background noise, while the high-pass filter eliminates undertones. If character is lacking, the analog tube simulation adds warmth and density without overpowering the top end. This puts the vocals at the forefront – clear, controlled, and musical.

Problem 2: Not enough width and punch – hooks sound small.

Solution:

Width doesn't just happen in the mixdown. The TA-1VP allows automatic double-tracking directly in the device: mono or stereo, and with a separate output, so you can shape the doubles yourself. With gentle tube saturation and a powerful compressor, hooks become wider and raps denser – all without extra takes.

Problem 3: Auto-Tune sounds tight in the studio, but on stage, latency kills the vibe.

Solution:

Who wants to mess around with a laptop and latency on stage? The TA-1VP handles real-time Auto-Tune with no noticeable delay. The device lets you set the speed and sensitivity so that artists can hear the finished vibe as they sing, from subtle smoothing to the signature trap effect. Preset recall, MIDI control, and an optional footswitch make switching between different parts, such as the verse or hook, a breeze. The result: The effect works in the studio as well as in the club, and the performance stays in flow.

Problem 4: Every mic and every room changes the sound – the sound is never the same.

Solution:

You change the microphone or the room, and your voice sounds different. With its microphone modeling, the TA-1VP compensates for this. You simply define the desired character—from dynamic to large-diaphragm, from drum to telephone—and adjust the proximity effect to your liking. Thanks to the integrated 48V preamp for condenser microphones, line I/O, and S/PDIF, the device integrates flexibly into any studio or live rig. Result: Your signature sound remains consistent, whether in the studio or on stage.

Problem 5: Technical problems kill inspiration.

Solution:

More music, less mouse: The TA-1VP gives you direct access to Auto-Tune, Modeling, Dynamics, and EQ. Status LEDs show what's happening, and the endless encoder quickly takes you to the target parameters. You can easily save song setups as presets, and the robust 19" housing is suitable for touring. Once set up, the setups can be accessed anywhere, regardless of the computer.

Verdict

One device instead of ten plug-ins: With the Tascam TA-1VP, you get a reliable vocal hub in your rack: explosive raps, distinctive trap vocals, and warm hooks – consistent on stage and in the studio, without latency drama and without plug-in dependency. The result: a stable, modern vocal sound that works everywhere.

www.tascam.eu | 447 Euro

THE HIGHLIGHTS AT A GLANCE

- Real-time Auto-Tune EVO: From subtle to modern and striking – ideal for trap and melodic hooks
- Microphone modeling including proximity control: from dynamic microphones to high-end condenser models
- Analog tube modeling: more warmth and density
- Dynamics and EQ onboard: compressor (variable knee), gate, de-esser, flexible 2-band EQ
- Automatic double-tracking: mono/stereo, individual output
- Presets, MIDI & footswitches: scene changes in seconds
- Suitable for live and studio use: low latency, robust 19" design, 48V mic pre, line I/O & S/PDIF

HANDS-ON

A COMPLETE HIP-HOP SONG IN 9 CHAPTERS

Welcome to a comprehensive guide that will take you step by step through the production of your first hip-hop song. Whether you‘re just starting out or already have experience, here you‘ll learn how to create a professional production from A to Z. In the following chapters, we‘ll take you on a journey that begins with the first instrument recordings and continues through to the final vocal recording.

BY THE WAY:

If you want to start one step earlier or do the mastering yourself after song production, or maybe even be interested in recording a podcast, check out the complete e-book on production with GarageBand, which you can find in the magazine‘s downloads.

While we‘ll focus on the intuitive software GarageBand in this workshop, the techniques and principles presented here are universally applicable. The same workflows and concepts can easily be applied to any other DAW. It‘s not about the specific software, but rather how to fundamentally build, arrange, and refine a song.

Recording instruments

Do you have the vision of filling your song with real instruments or collaborating with professional musicians to give it a unique touch? Then this chapter is for you. We‘ll show you how to record instruments like electric and acoustic guitars so they fit perfectly into your mix. The quality of your recordings lays the foundation for a professional sound.

An important tip: Before you start recording, you should carefully prepare your equipment. Make sure your guitar has new strings and is tuned to avoid any problems later. The correct positioning of the microphone can also make a huge difference. Capturing the perfect sound is often a matter of experimentation.

Arrangement

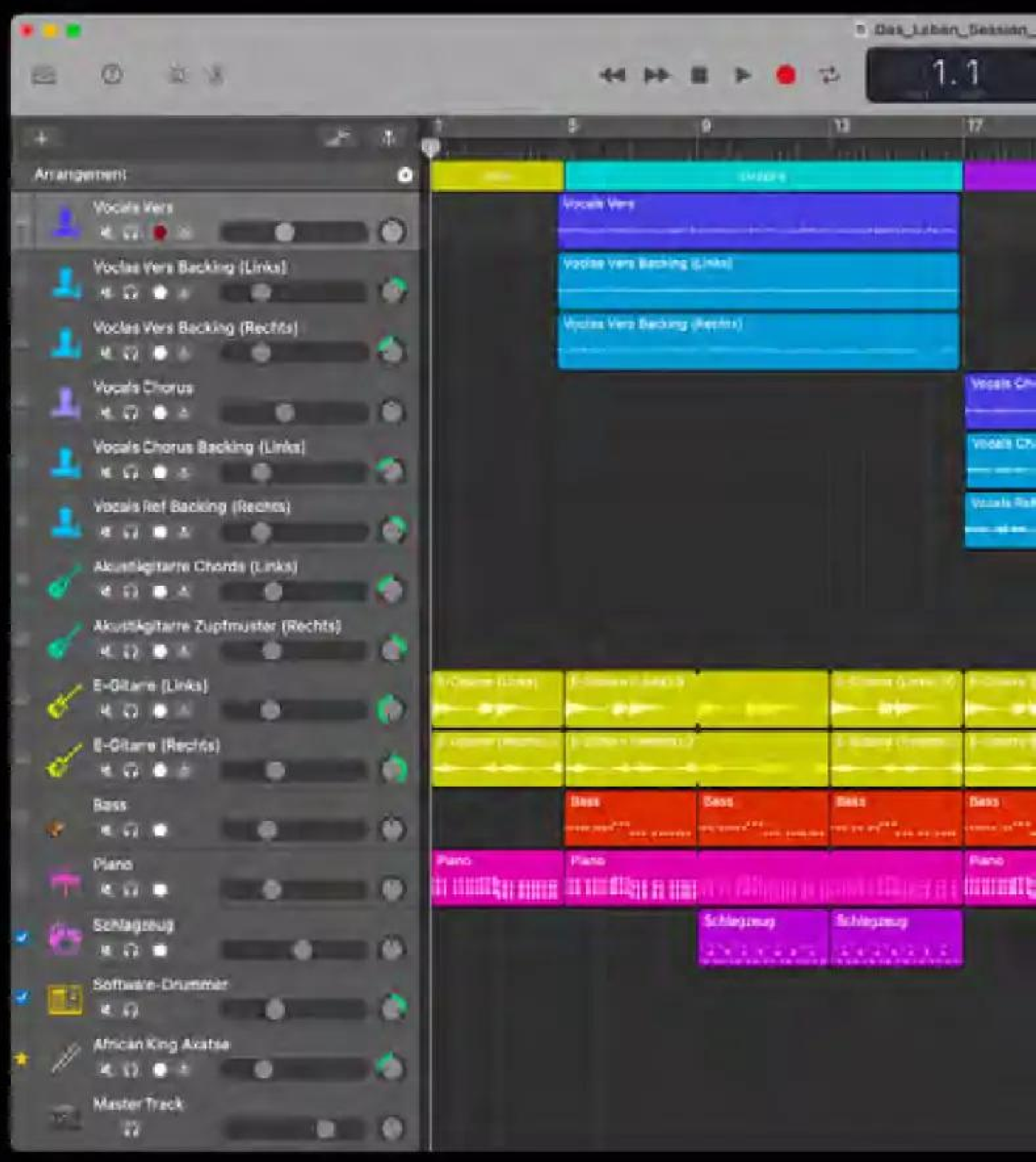
A good song thrives on its arrangement. It‘s the art of weaving different musical elements together to tell a compelling story and captivate the listener. An overly convoluted verse can be just as frustrating as a chorus that just doesn‘t seem to connect. We‘ll show you how to work with markers to clearly define your song‘s structure.

Learn how to skillfully use instruments in the different parts of a song—intro, verse, bridge, and outro—to build dynamics and tension. Sometimes less is more; omitting an instrument can create a surprising effect at a particular moment.

Recording vocals

Once the basic structure of your song is in place, it‘s time for the vocals. Vocals are often the heart of the track and deserve special attention. In this chapter, we‘ll prepare for vocal recording, from choosing the right microphone to creating a comfortable atmosphere for the artist.

Setting the monitor mix correctly is also crucial so the singer can hear themselves clearly. We‘ll also cover post-production and give you valuable tips on how to make your vocals sound professional with features like pitch correction. ⁘


1.1
Arrangement
Vocals Vers
Vocals Vers Backing (Links)
Vocals Vers Backing (Rechts)
Vocals Chorus
Vocals Chorus Backing (Links)
Vocals Ref Backing (Rechts)
Akustikgitarre Chords (Links)
Akustikgitarre Zupfmuster (Rechts)
E-Gitarre (Links)
E-Gitarre (Rechts)
Bass
Piano
Schlagzeug
Software-Drummer
African King Axatse
Master Track

1 // Recording Real instruments

Equipment and leveling

Now we'll show you how to record instruments in GarageBand; but, before you or the artists in your studio can start recording, you'll need to get the right equipment and properly calibrate the signals.

1 Audio interface

If you want to record instruments or vocals, you need an audio interface. Simply put, it converts the analog audio signals at the inputs so that your computer can understand and record them. It also provides outputs to which you can connect headphones or speakers. Here, the signals are converted back again.

MIC/LINE/HI-Z
1
SEL
2
+48V

2 Important features

Your audio interface should have one or more XLR inputs for microphones and Line/Hi-Z inputs for instruments. It should also have preamplifiers to amplify audio signals. Condenser microphones require a 48-volt phantom power supply. Your converter should also have this feature.

3 Headphones

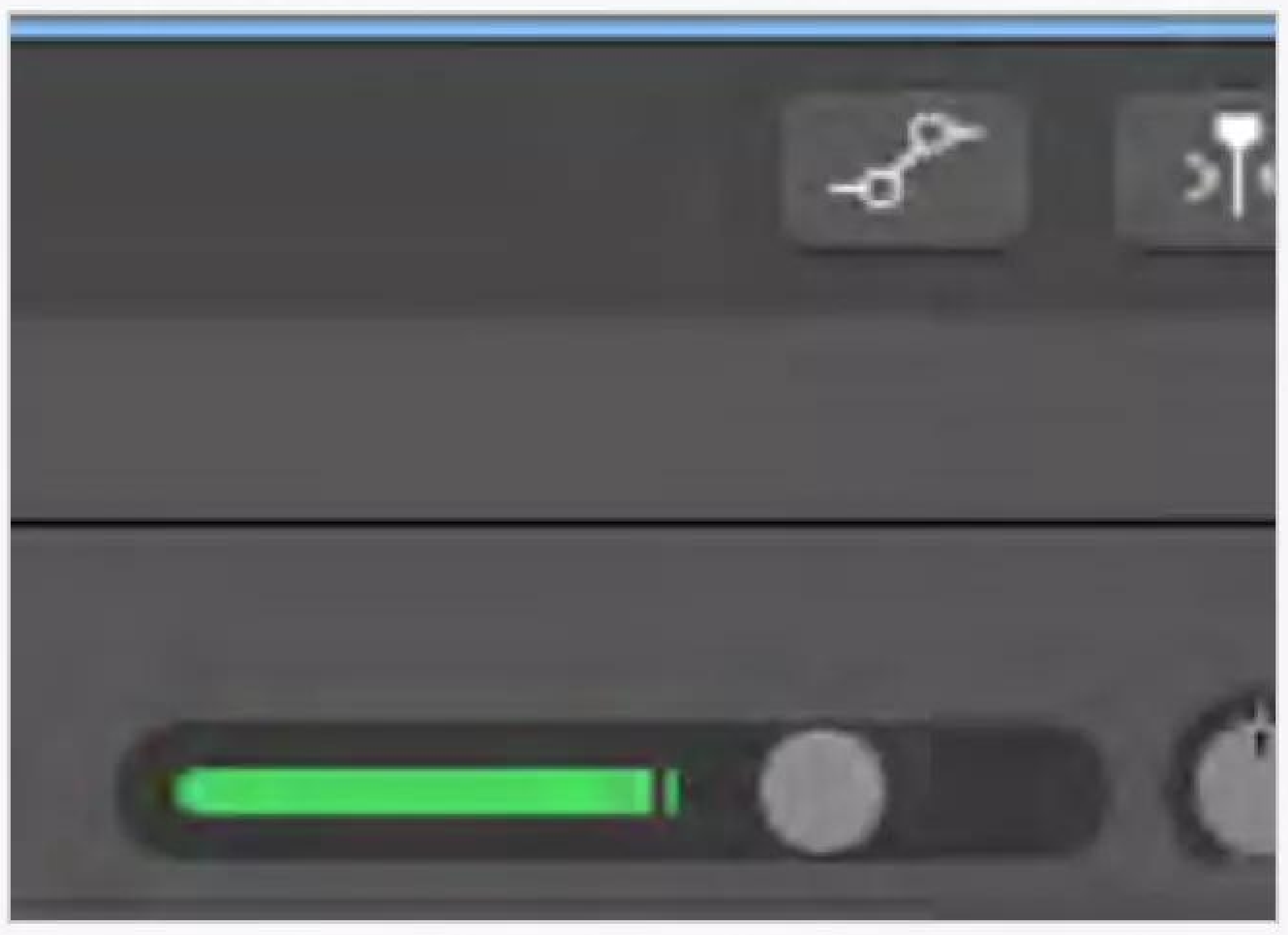
If you are recording instruments or vocals, you need suitable headphones. That way, you can listen to the playback and play or sing along without picking up the crosstalk with the microphone. We recommend a closed, circumaural studio headphone, because its design allows very little noise to escape.

4 Cable

To get a high-quality sound when recording, you should rely on high-quality audio cables. When buying, pay attention to the quality of workmanship and shielding. If possible, check the quality of the solder joints. Gold-plated connectors ensure that cables are more durable. Be sure to buy the right cable for your application.

5 Audio level

Before recording instruments or vocals, you must set the audio level of the signal to be recorded correctly. You do this with the Gain Control of the preamplifier. If the level of the signal is too low, you will hear noise on the recording, if it is too high, clipping will occur. Make sure to leave enough space before the overload.



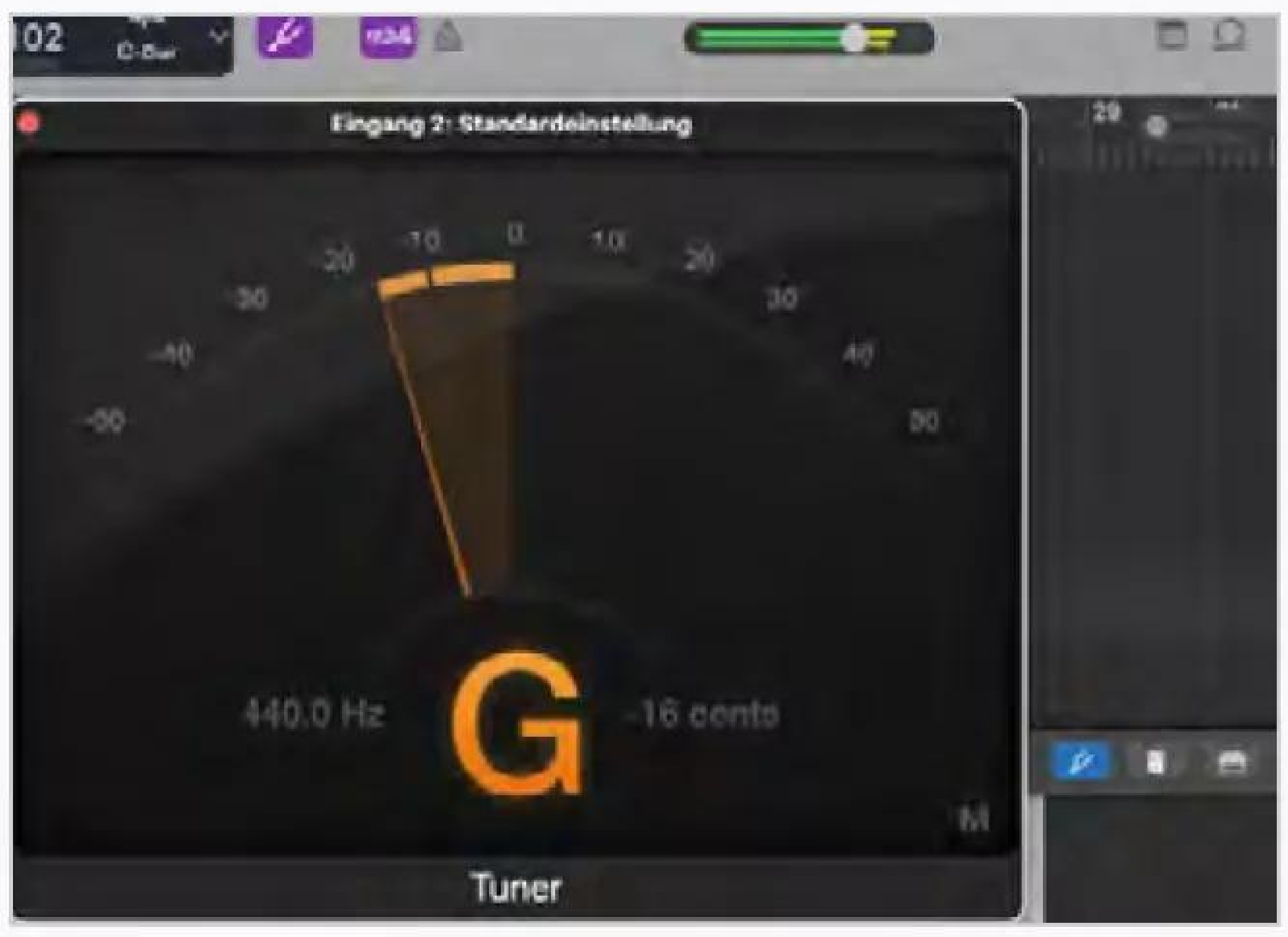
6 Correct leveling

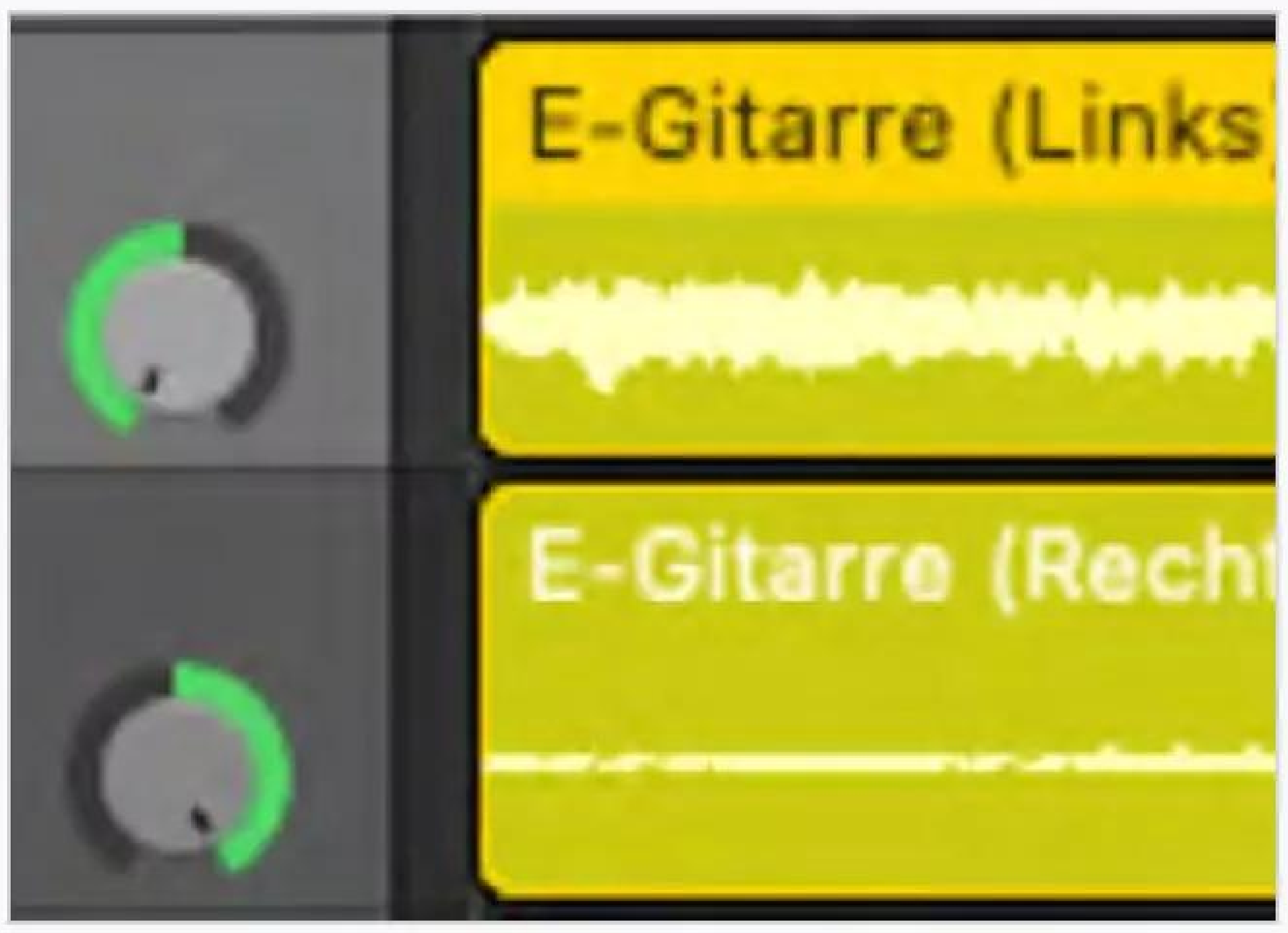
Set the fader to 0 dB. A good guide for signals is when the deflection is in the yellow range at most. The signal should never be in the red range of the meter. Let the musicians play the loudest passages or sing while you adjust the level. This way you are on the safe side and can prevent overloads.

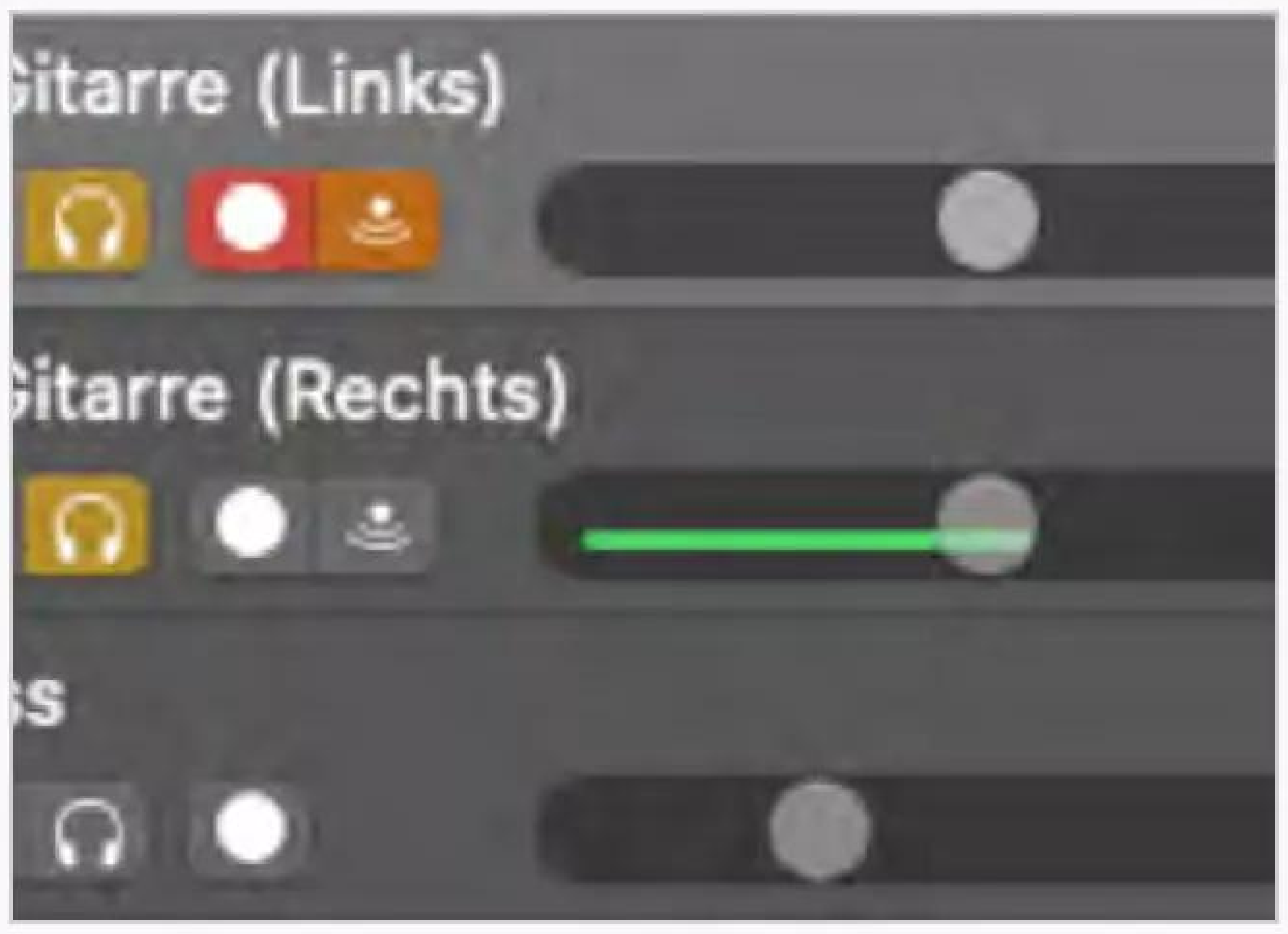
2 // Recording Real instruments

Electric guitar recording

GarageBand is especially interesting for guitarists and bassists, because the software comes with a well equipped virtual pedalboard and a great sounding Amp/Speaker emulation. In this workshop, you will learn how to record an electric guitar.


Eingang 2: Standardeinstellung
440.0 Hz
G
-16 cents
Tuner


E-Gitarre (Links
E-Gitarre (Recht


itarre (Links)
itarre (Rechts)

1 Pre-Recording

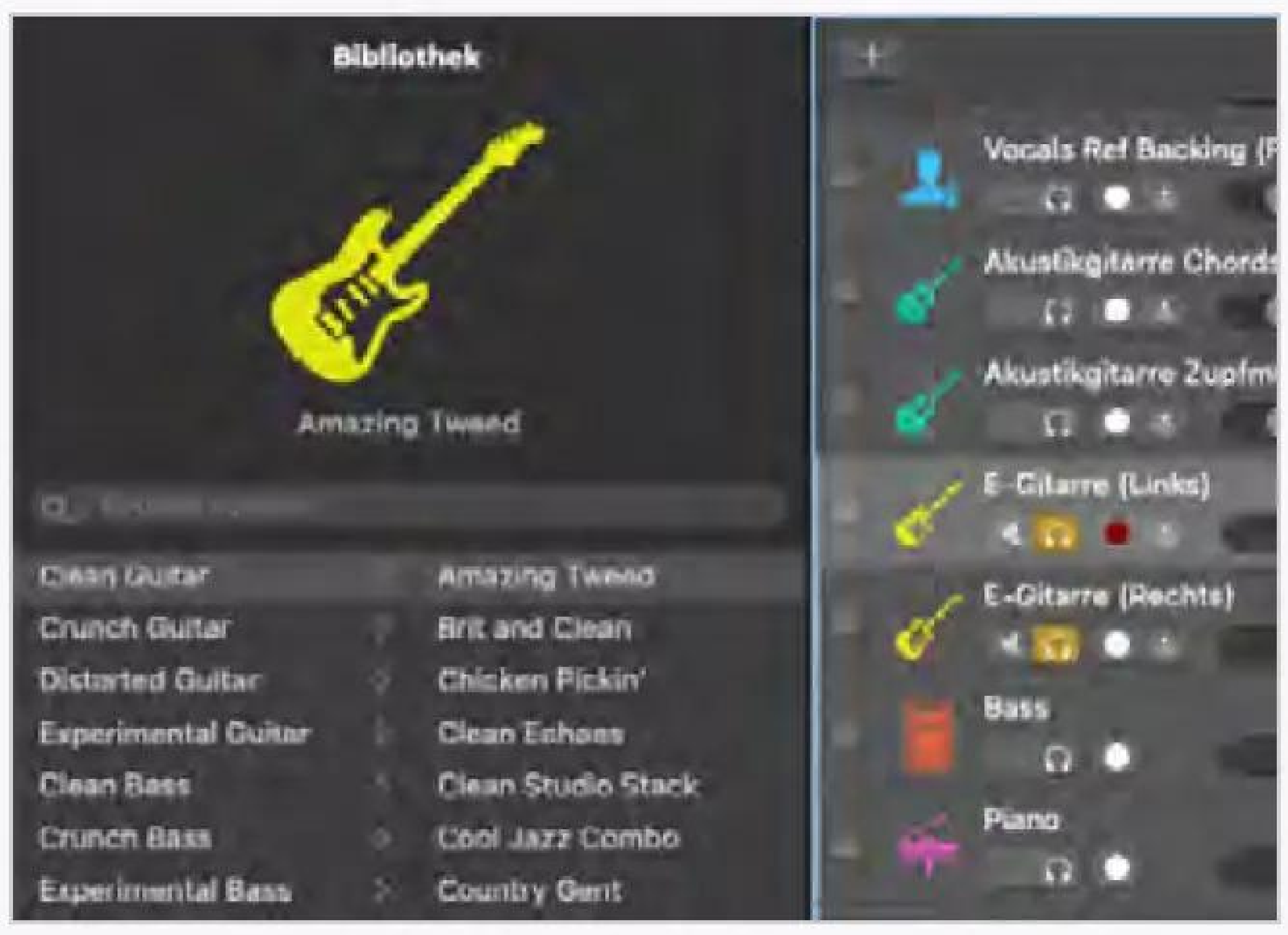
Before recording (electric) guitar, you should check the instrument. We recommend that you put on new strings and tune the guitar several times, even during the recording process. A recording of an out-of-tune electric guitar can almost never be fixed afterwards. Click on the tuning fork to the left of the metronome to call up a Tuner.

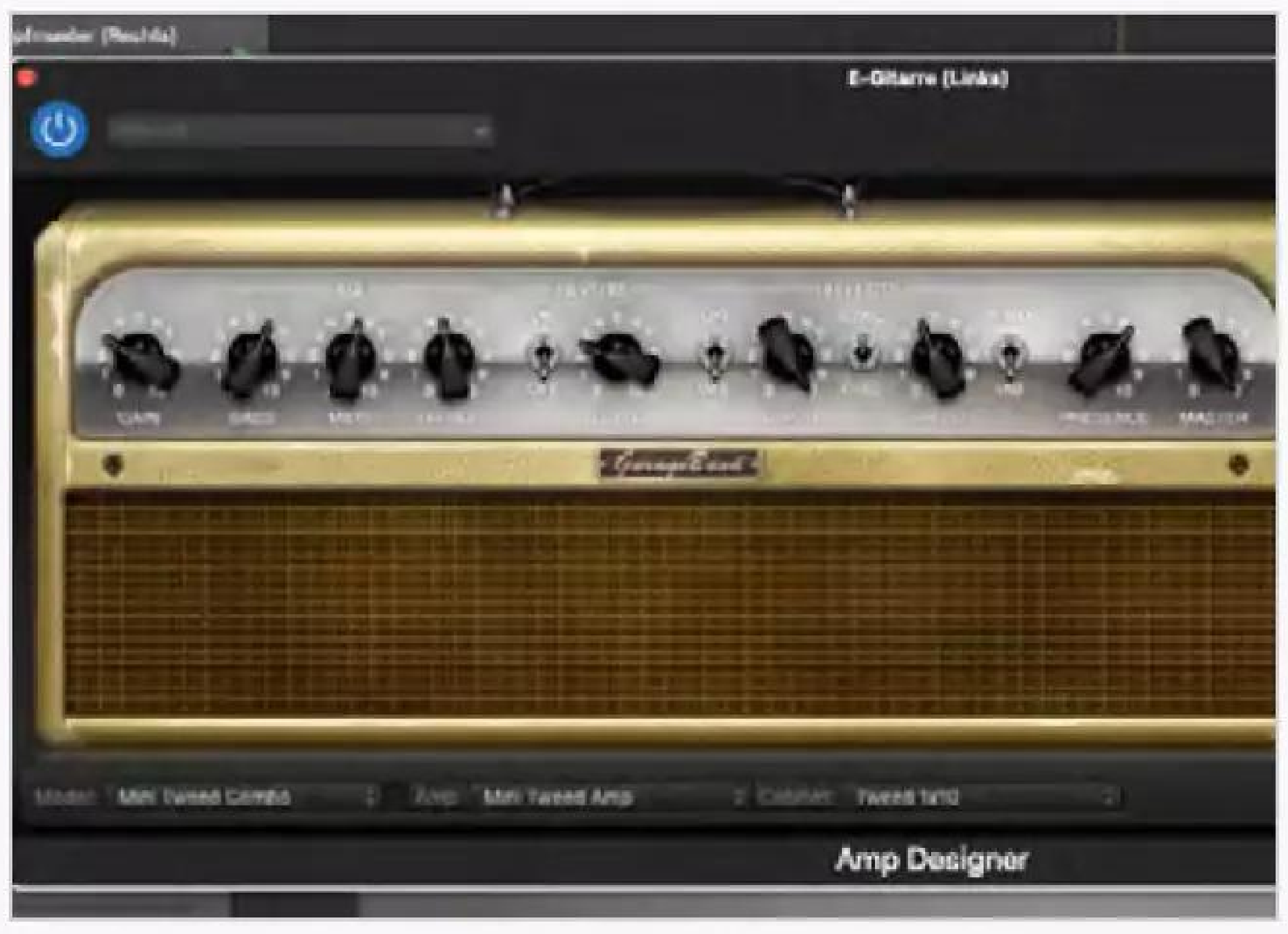
2 Let's go

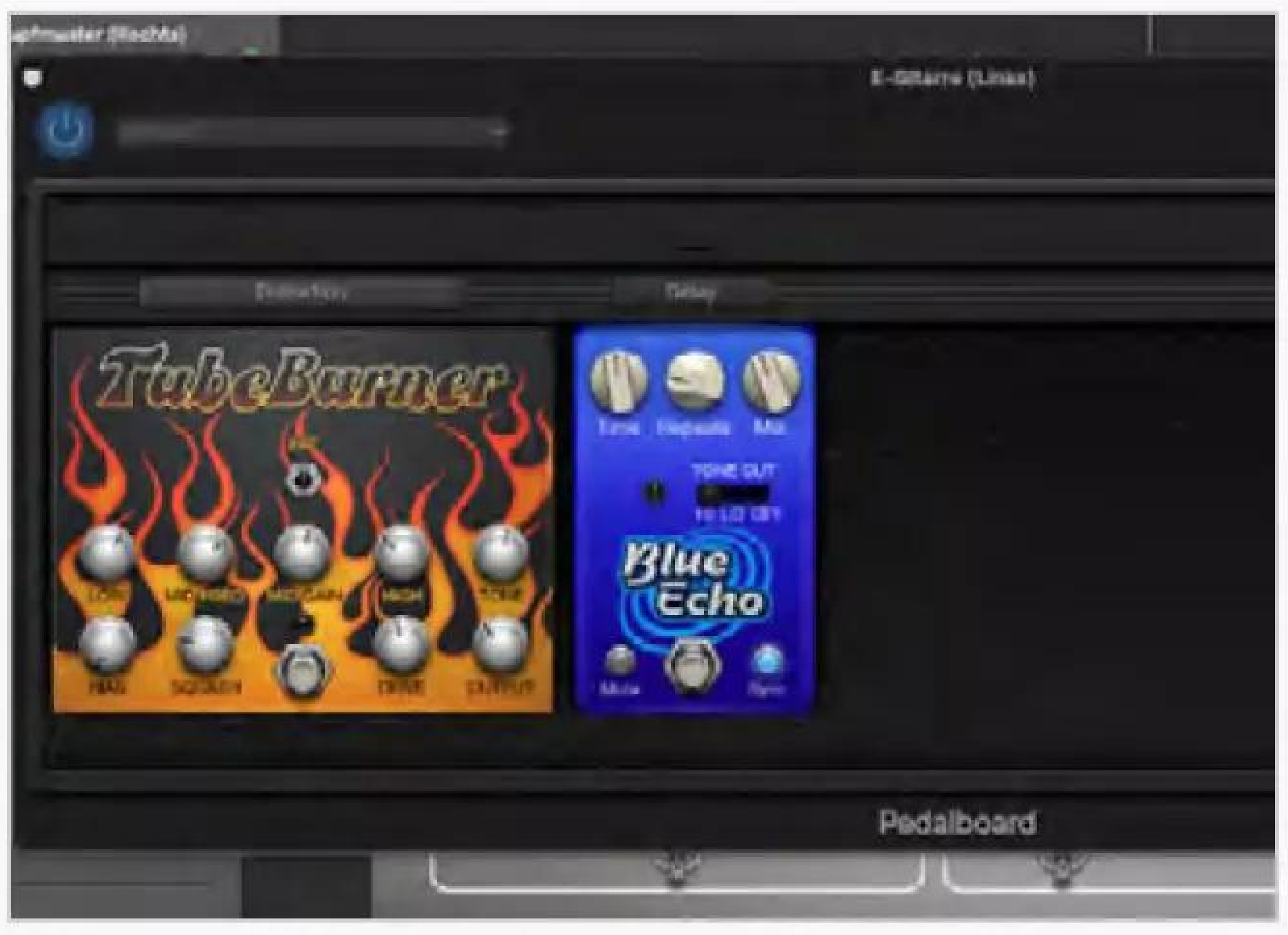
Connect your electric guitar to the Hi-Z connector on your interface using a suitable instrument cable. This has a high input impedance for strumming with passive pickups. This allows the sound character to fully develop. Press [E] to open the smart controls and select the input of your interface. Now you can level the signal.

3 Recording

We select the track **Electric Guitar (Right)** and click **Activate Recording**. We also turn on input monitoring to hear what is being played while recording and press [K] for the metronome. Now we select the correct input. The shortcut [R] triggers the recording. With Cycle activated, you can record your part more often.


Bibliothek
Amazing Tweed
Clean Guitar
Crunch Guitar
Distorted Guitar
Experimental Guitar
Clean Bass
Crunch Bass
Experimental Bass
Amazing Tweed
Brit and Clean
Chicken Pickin'
Clean Echoes
Clean Studio Stack
Cool Jazz Combo
Country Gent
Vocals Ref Backing
Akustikgitarre Chords
Akustikgitarre Zupfm
E-Gitarre (Links)
E-Gitarre (Rechts)
Bass
Piano


E-Gitarre (Links)
Amp Designer


TubeBurner
Blue Echo
Pedalboard

4 Select preset

We have now recorded the clean guitar signals. **Electric Guitar (Left)** shows up with chords and **Electric Guitar (Right)** with a plucked pattern. Now it's time to find the right sound. Click on the track icon. You can now choose a suitable patch in the library. We were happy with **Amazing Tweed** for left and **Dyna-Term** for right.

5 (Bass) Amp Designer

Each patch is composed of various plug-ins, some of which we will discuss later. For our guitar, two little helpers are particularly important. The (Bass) amp designer provides emulations of popular guitar and bass amps and cabinets with various microphones that can be combined. You can adjust the sound as much as you like.

6 Pedalboard

Pedalboard provides you with the sound of many famous effect pedals. You can equip your track with many floor pedals and arrange them as you like. The signal flow goes from left to right. Two separate basses can be added, coupled with mixer and splitter units. Tinker with your pedalboard until you get the perfect sound.

3 // Recording Real instruments

Acoustic guitar recording

In this workshop, we will record an acoustic guitar with a microphone. This is actually quite simple. As with the electric guitar, you should put on new strings before recording and keep tuning the instrument. Let‘s go!

1 Which mic?

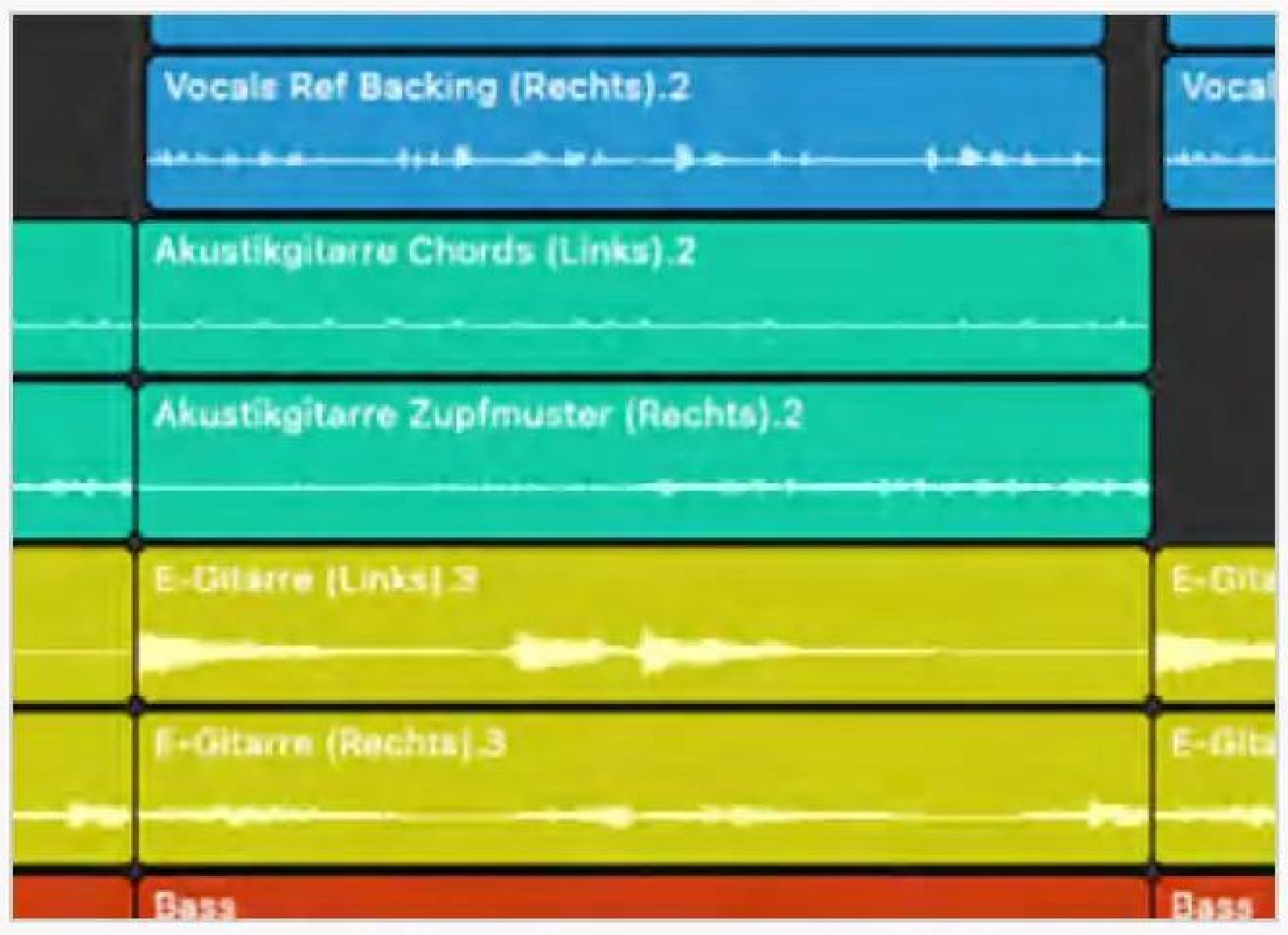
We choose a large-diaphragm condenser mic for recording our acoustic guitar. Compared to dynamic mics, these show better resolution and a more detailed representation of higher frequency ranges - but they are also more sensitive. These mics are especially good for recording vocals, strings, and pianos.

2 Positioning

Many paths lead to the goal with regard to the position of the mic. Right or wrong - there is no such thing. Try around to get a feel for the mic and the instrument. Sooner or later, you will be satisfied with the sound - I promise. We position the mic at a slight angle towards the sound hole, 12th fret height - 15 to 20 centimeters away.

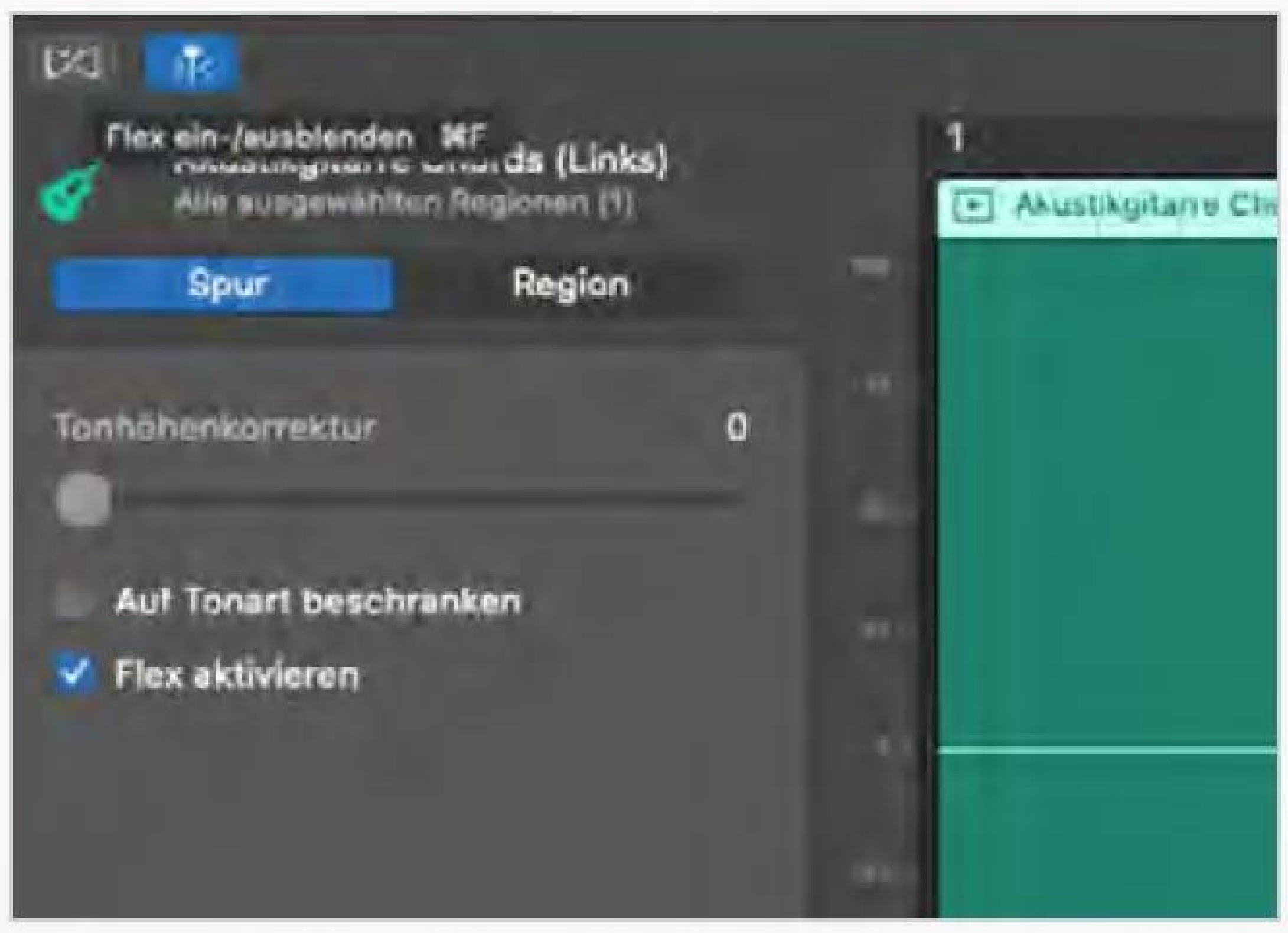
3 Important settings

If you are using a condenser microphone, you must activate the 48 volt phantom power supply on your interface. Now you can level the signal as in Workshop 10 and apply the recording settings from Workshop 11. Make sure that it is quiet in your room, otherwise, you will have disturbing noises on the recording.


Vocals Ref Backing (Rechts).2
Vocal
Akustikgitarre Chords (Links).2
Akustikgitarre Zupfmuster (Rechts).2
E-Gitarre (Links).3
E-Gita
E-Gitarre (Rechts).3
E-Gita
Bass
Bass

4 Recording

Try not to move too much during the recording so as not to affect the distance to the microphone. Otherwise, your recording will sound different over time. Take the rings off your finger, the chain off your wallet and move far away from the fan of your computer. Now you can start recording.


Flex ein-/ausblenden ⌘F
…ds (Links)
Alle ausgewählten Regionen (1)
Spur
Region
1
Akustikgitarre Ch

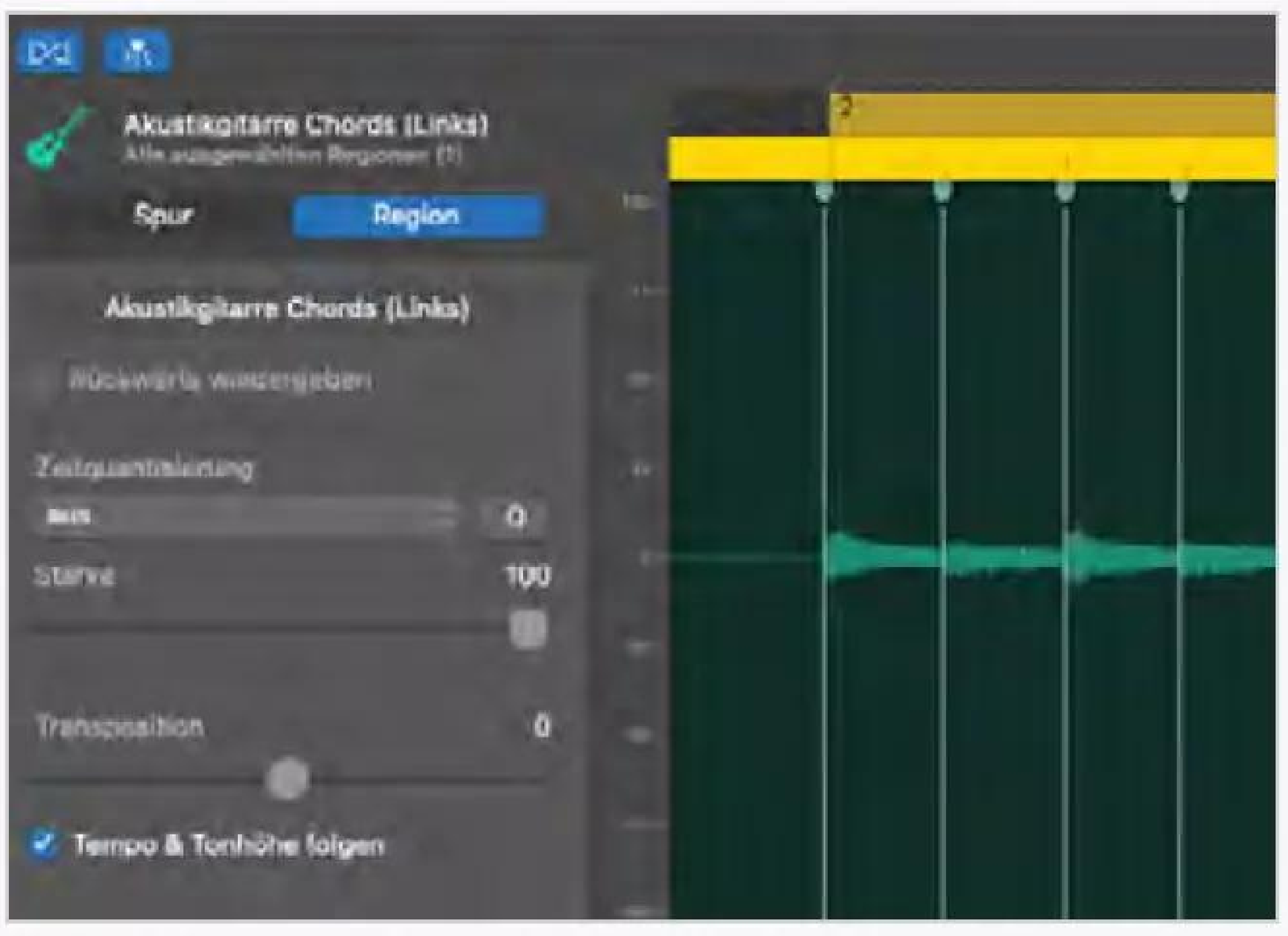
Tonhöhenkorrektur 0

☐ Auf Tonart beschränken

☑ Flex aktivieren

5 Flex time

The recordings of the acoustic guitar are not quite in time. So they‘re a good way to explain the Flex time feature. This allows you to edit the timing of events in audio regions. So-called flex markers are available as tools. Double-click on the audio region, activate **Activate Flex** and **Show Flex** at the top left.


Akustikgitarre Chords (Links)
Alle ausgewählten Regionen (1)
Spur
Region
Akustikgitarre Chords (Links)
Rückwärts wiedergeben
Zeitquantisierung
2

Stärke 100

Transposition 0

☑ Tempo & Tonhöhe folgen

6 Adjustments

We select the acoustic guitar tracks and see dashed lines corresponding to the starting point of each note. We can now click on these lines to create flex markers. Activate all markers to the end; if one doesn‘t fit, you can just click where it belongs. Drag the markers to the correct position in time.

INSEPA

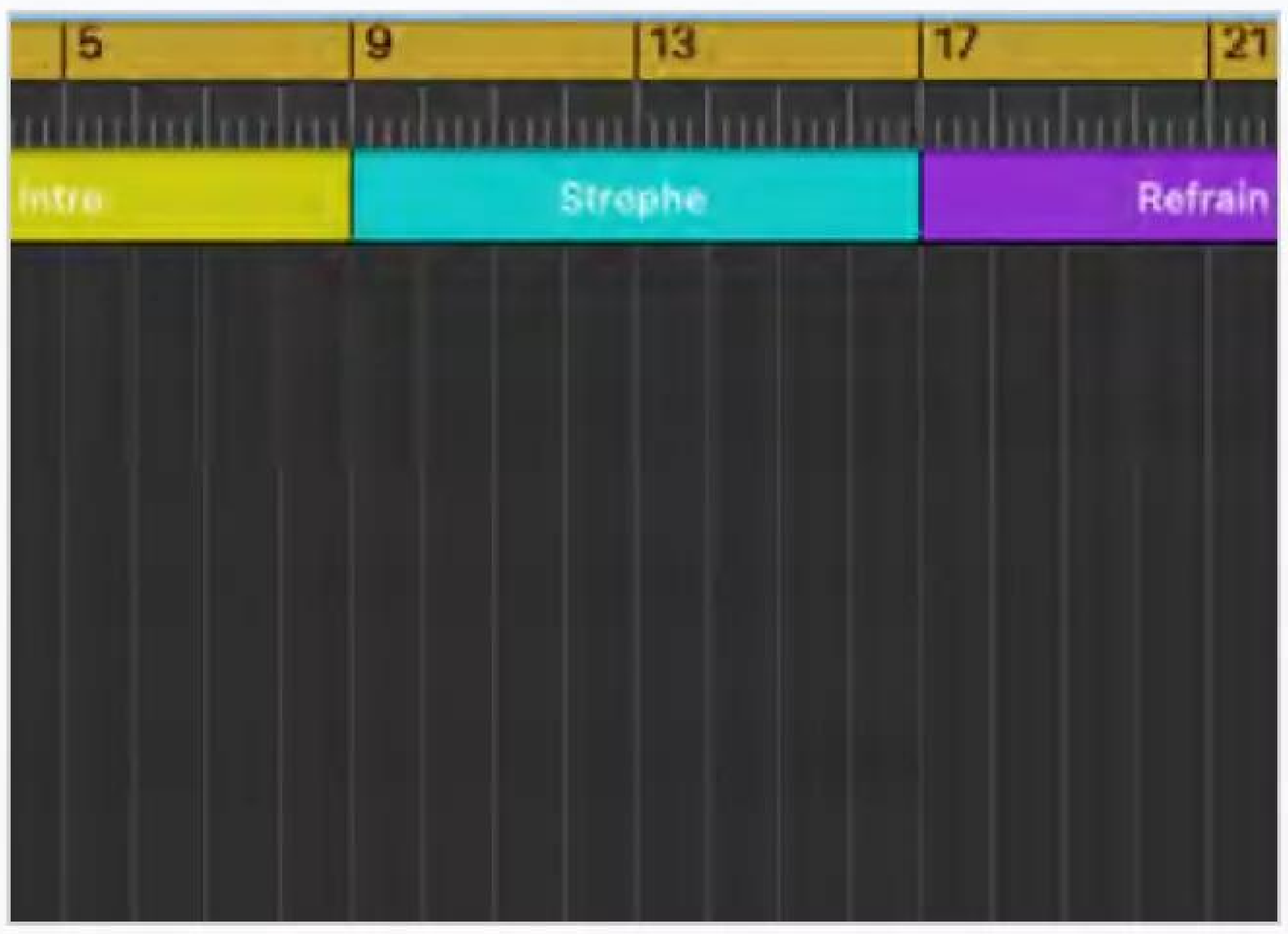
WWW.THOMANN.DE

PROPHET
REV2
SEQUENTIAL
ARABLE
thomann

4 // Arrangement

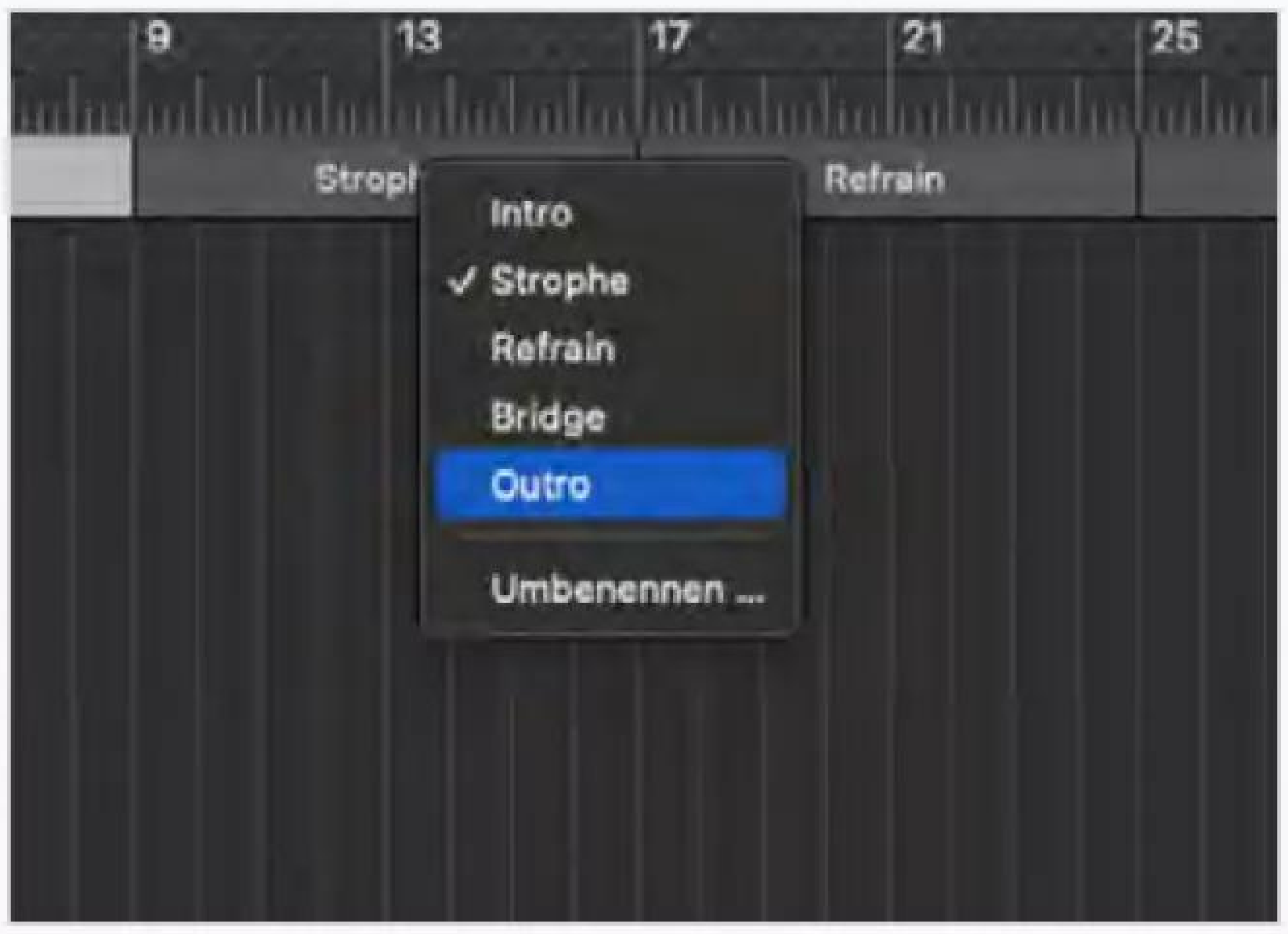
Working with arrangement markers

We have now recorded or programmed all the instruments we need for our song. But before we start recording the vocals, we need to create a song structure and place the instruments.


5
9
13
17
21
Intro
Strophe
Refrain

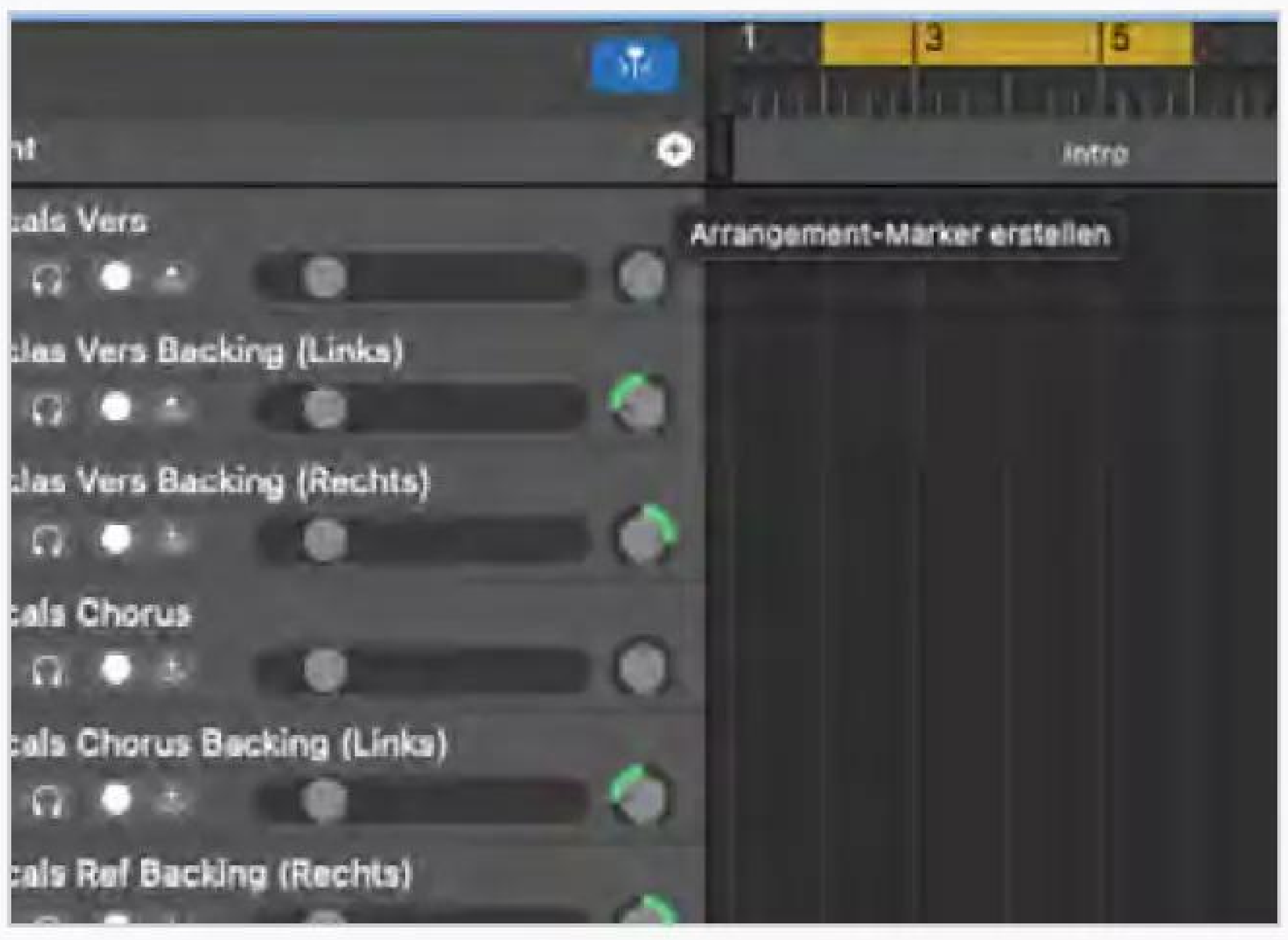
1 Song structure

A song consists of parts that provide structure and tension. Our song is composed like this: Intro - verse - chorus - bridge - chorus - outro. Of course there are also other parts like the Pre-Chorus. How you structure your song is up to you. Make sure to work with recurring terms for the sake of clarity.


9
13
17
21
25
Stroph
Refrain
Intro
✓ Strophe
Refrain
Bridge
Outro
Umbenennen ...

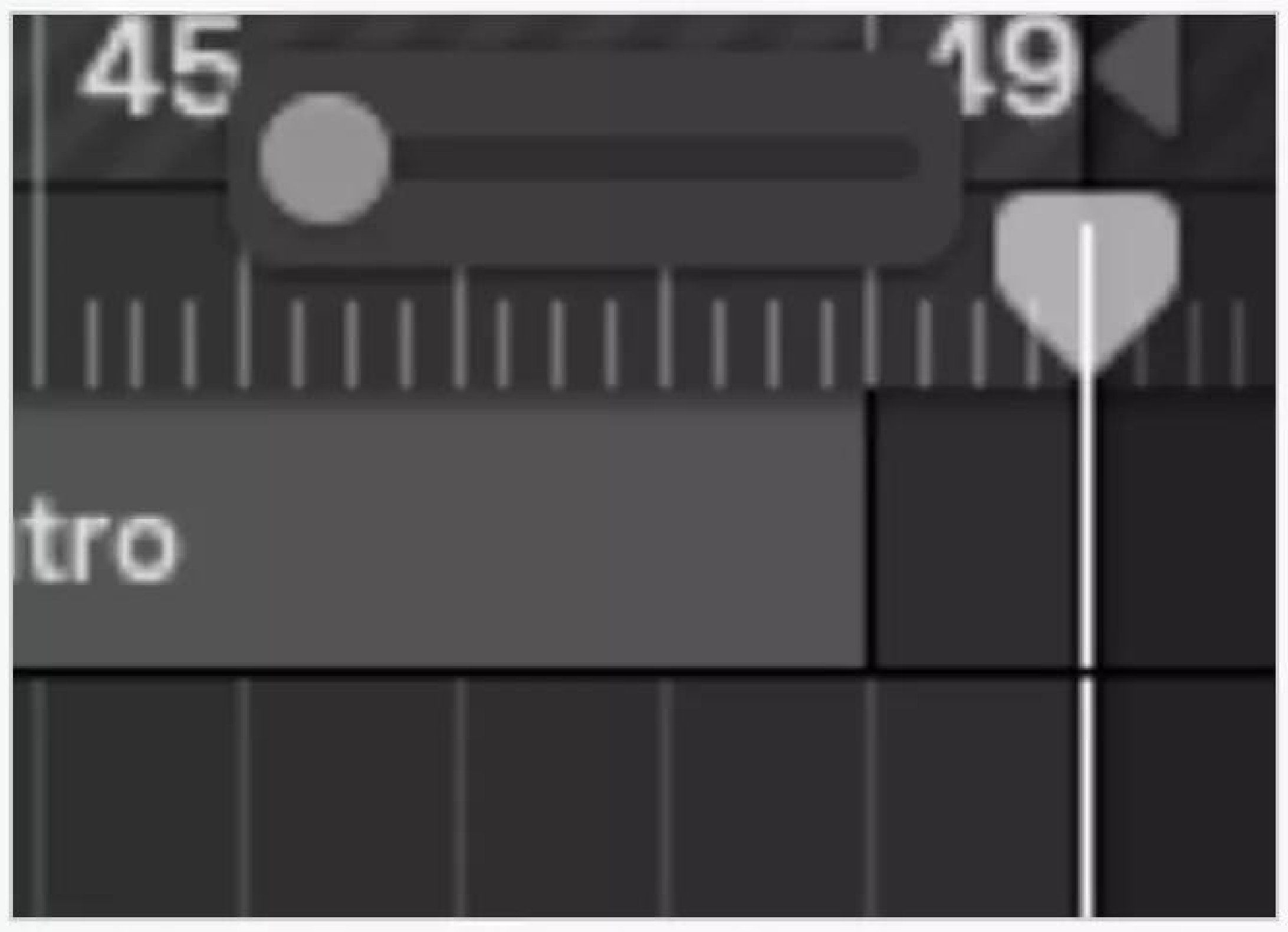
2 Arrangement markers

You can add arrangement markers to any project to indicate the different sections of your song. You can then move these markers around, including the instruments they contain, to try out different arrangements. The first marker starts at the beginning of a project, each subsequent one at the end of the previous one.


1
3
5
Intro
Arrangement-Marker erstellen
als Vers
las Vers Backing (Links)
las Vers Backing (Rechts)
als Chorus
als Chorus Backing (Links)
als Ref Backing (Rechts)

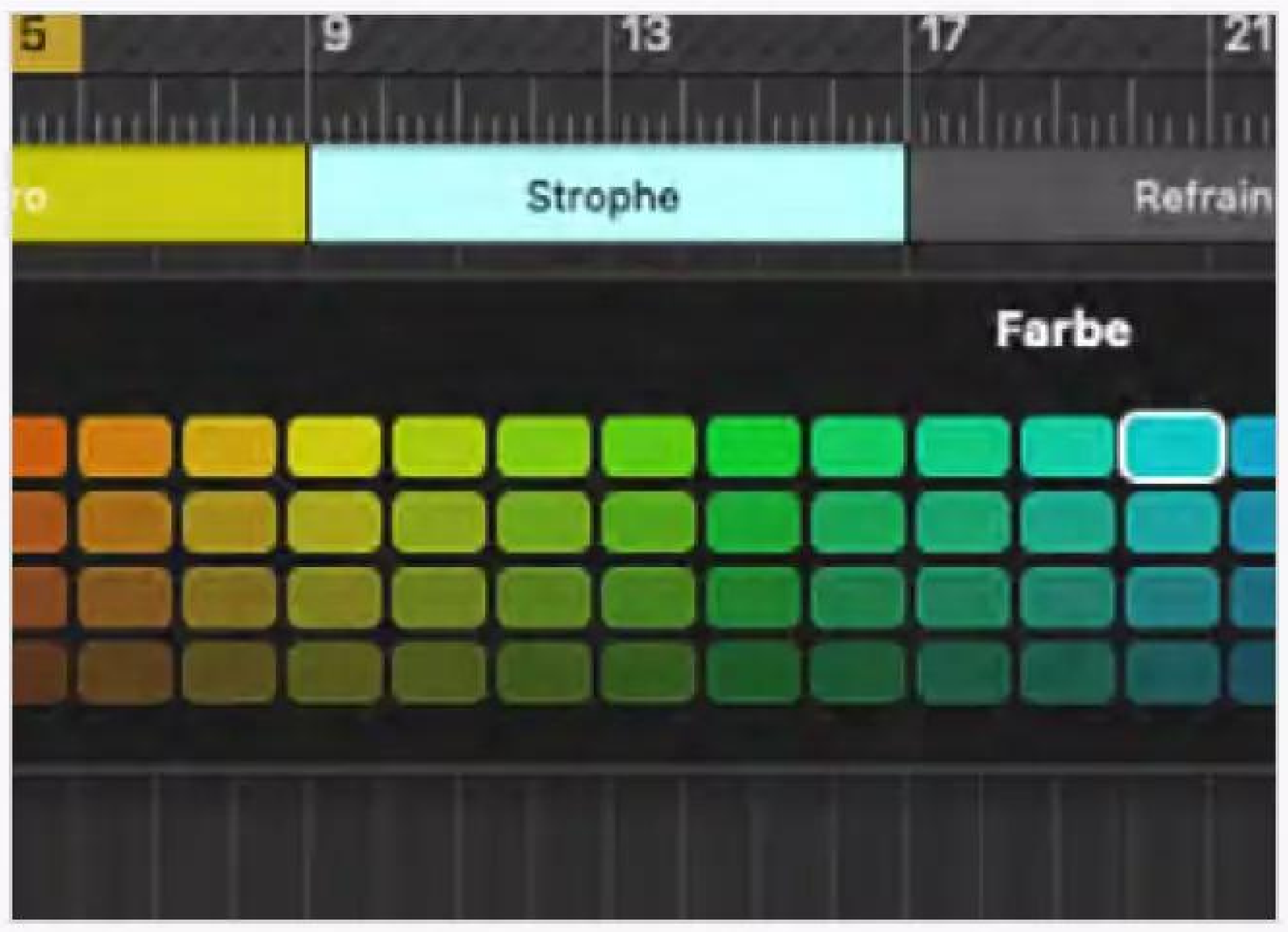
3 Create markers

Press [Command] + [Shift] + [A] to create an arrangement track. This is displayed at the top above the first track. On the far right, you will find a plus. If you press this, a marker will be created at the playback position. The created markers are named automatically, but you can change the name at any time using a drop-down menu.



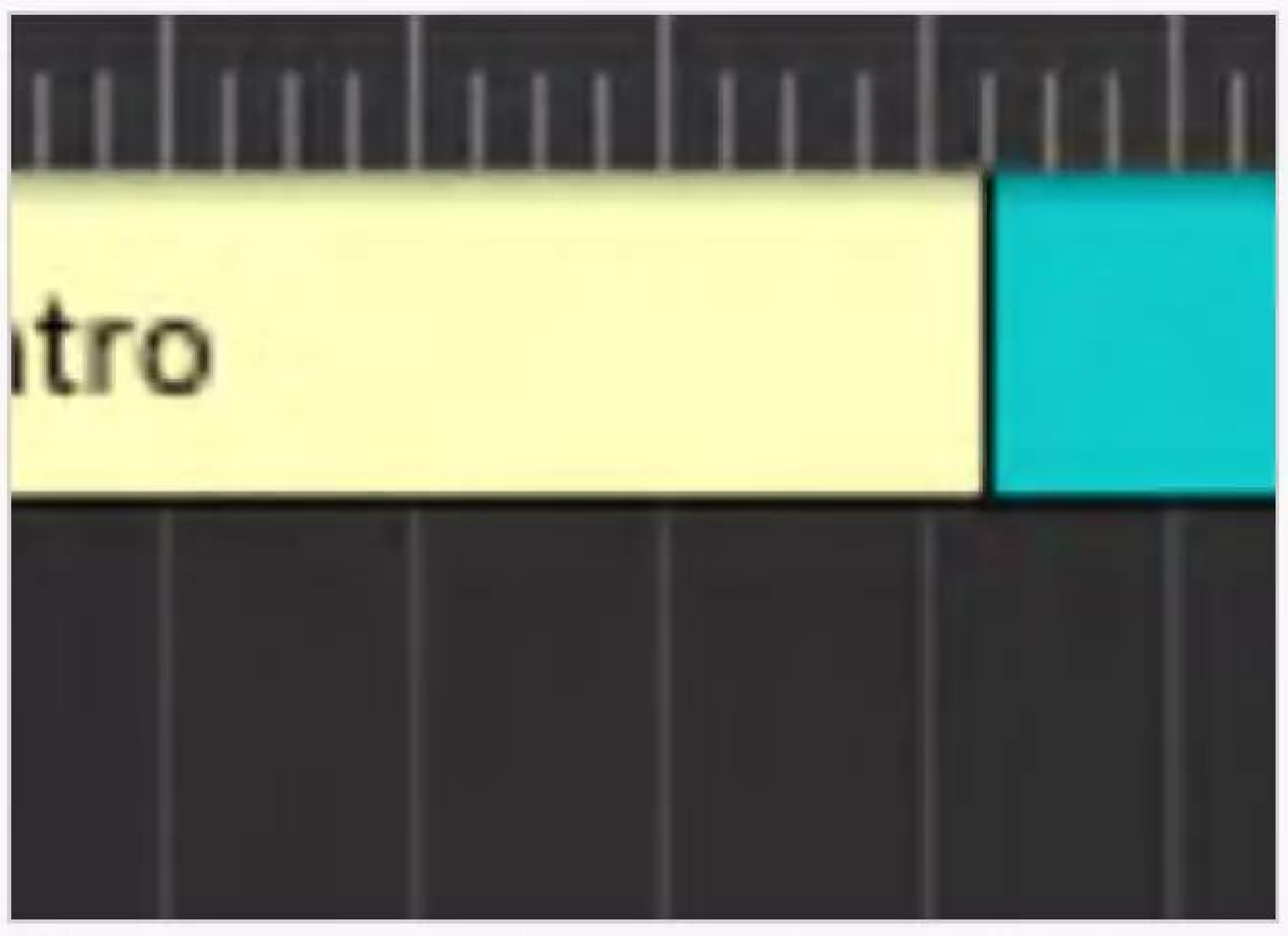
4 Song End

When arranging songs, it can happen that you can quickly reach the end of the timeline defined by GarageBand. However, in the upper right corner, at the level of the time signature, there is a small triangle that you can drag to define the end of the song. You can adjust this value at any time to extend or shorten your workspace.


5
9
13
17
21
ro
Strophe
Refrain
Farbe

5 Colors

Just like the Tracks, you can also colorize the markers. Open the color palette with [Option] + [C] and click on the marker you want to colorize. Now, you just have to select the color. We recommend that you always use the same color for recurring song parts such as the chorus. This provides a better overview.



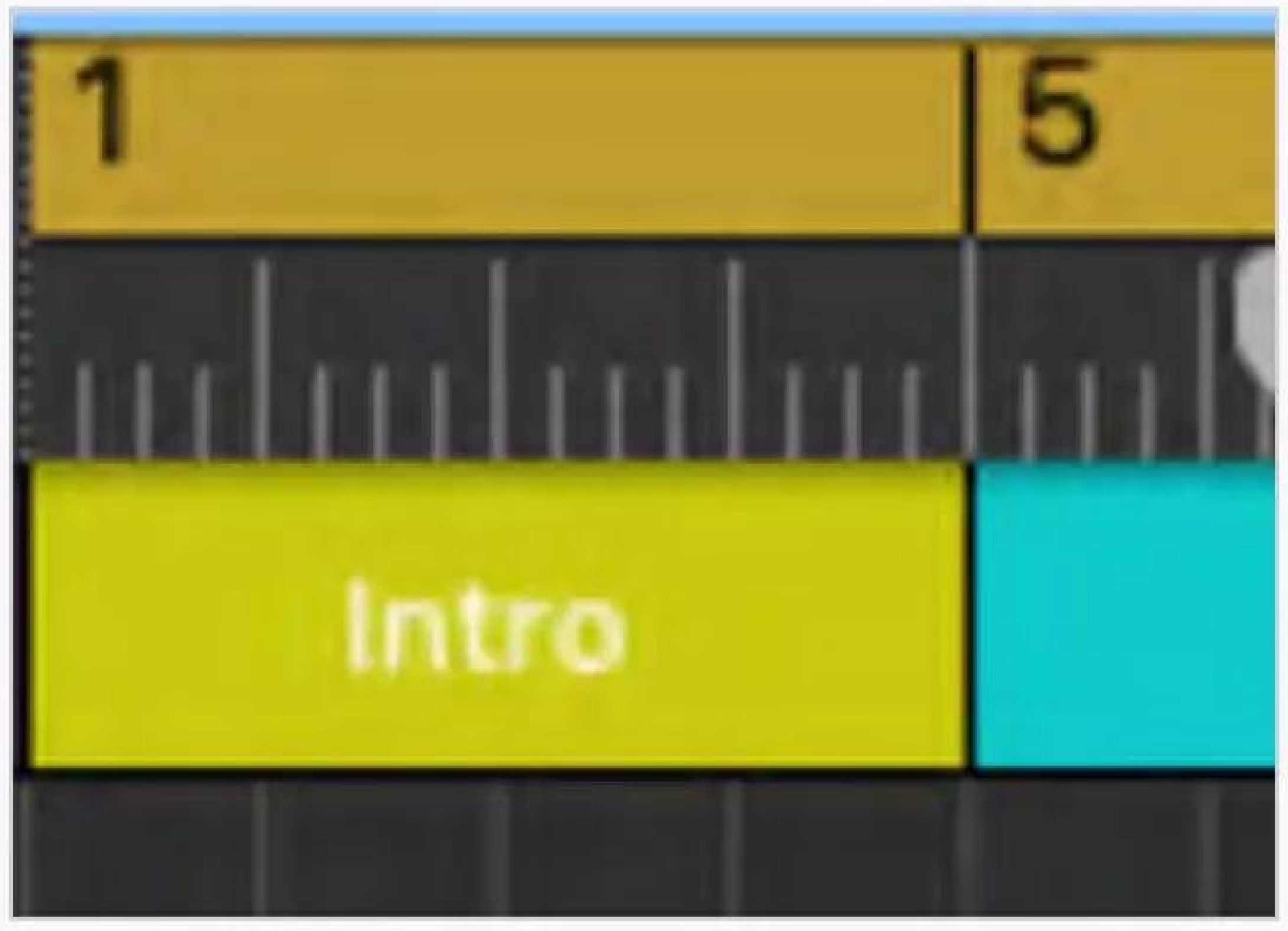
6 Customize markers

When you create a marker, its basic length is eight bars. Of course, this length is not suitable for every song part; however, you can lengthen or shorten each marker simply by dragging the mouse button on one of the sides. In the next workshop, we will move on to the instrumentation of the individual parts.

5 // Arrangement

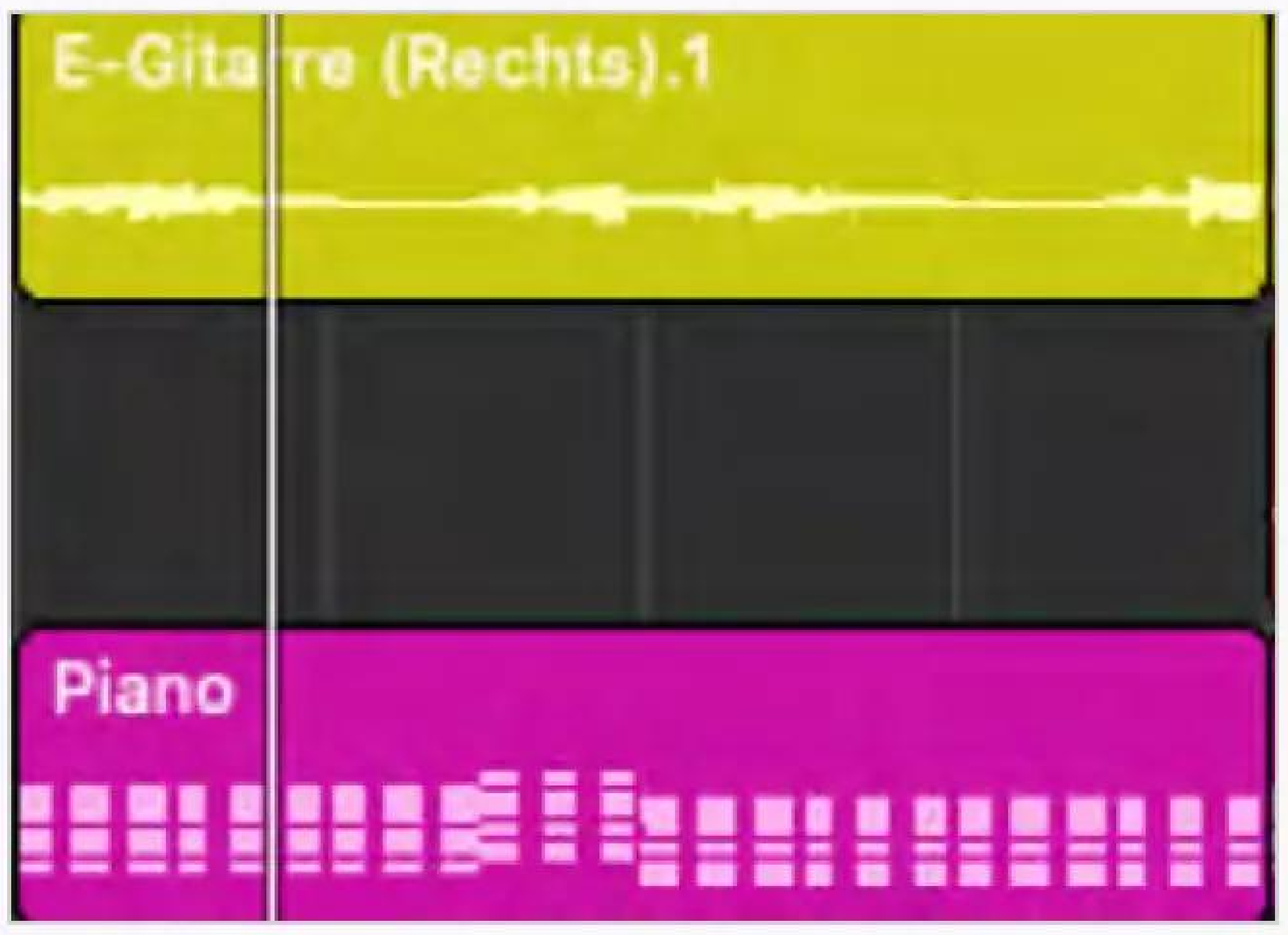
Instrumentation of the song parts – Part 1

Now that we‘ve created all the markers, we can place our audio and MIDI regions in the song in such a way that not all the instruments are always playing at the same time. In this way, we make the song more exciting. In the first part, we‘ll take care of the Intro, the bridge and the outro.



1 Intro

The Intro serves to prepare the listeners for the song and to get their attention. The main melody and/or the main instrument can be played here. Most Intros do not use vocals at all; however, there are also songs that do without this element and start directly with the Verses - our song is not one of them.


E-Gitarre (Rechts).1
Piano

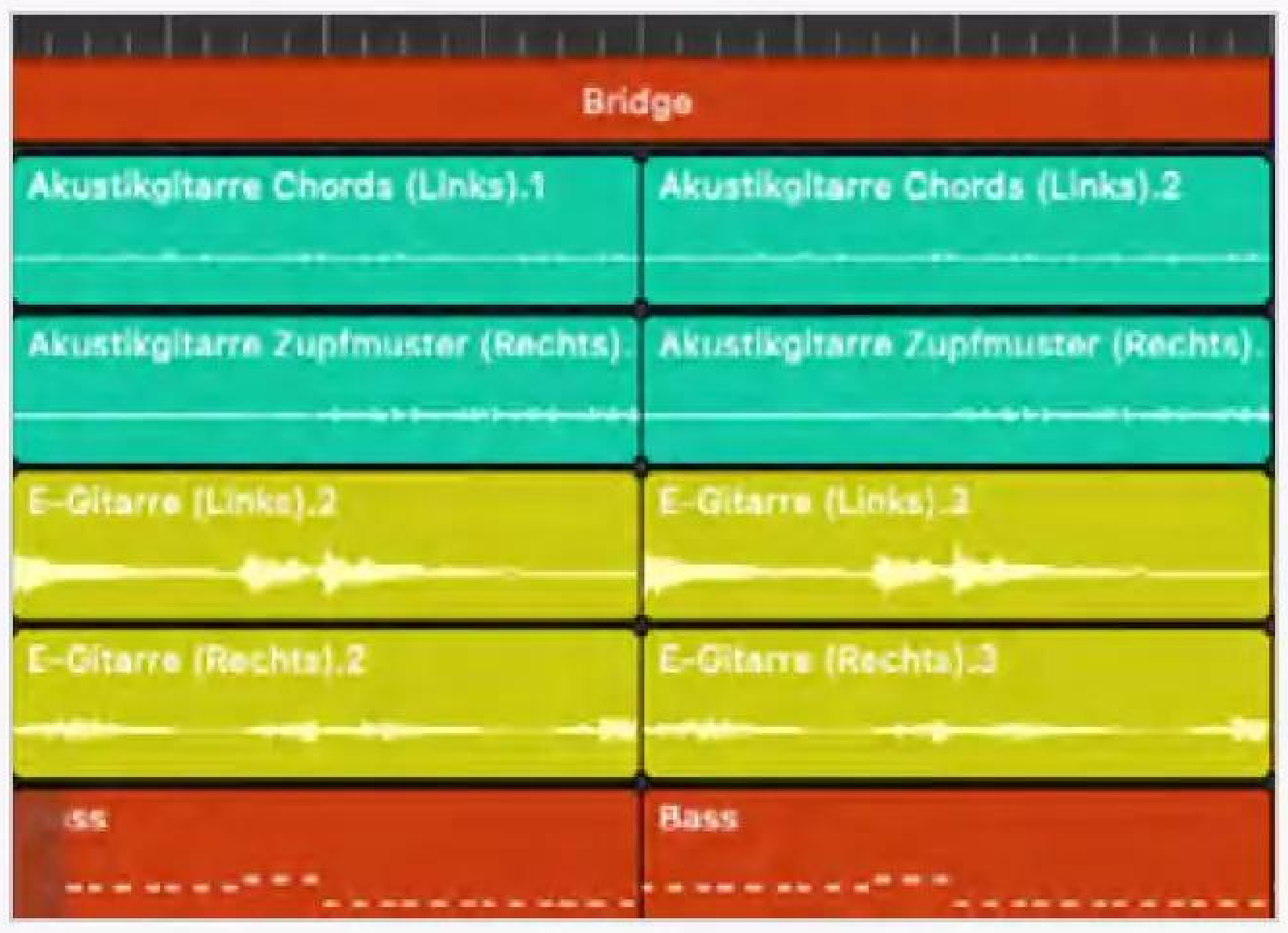
2 Instrumentation

Our Intro is composed of three tracks. The piano is the most important instrument in our song because of its rhythm and chord progression. That‘s why it also appears in the four-bar Intro. In addition, we have the two electric guitar tracks playing. You can copy regions by dragging them with the [Option] key pressed.

25
29
33
Bridge

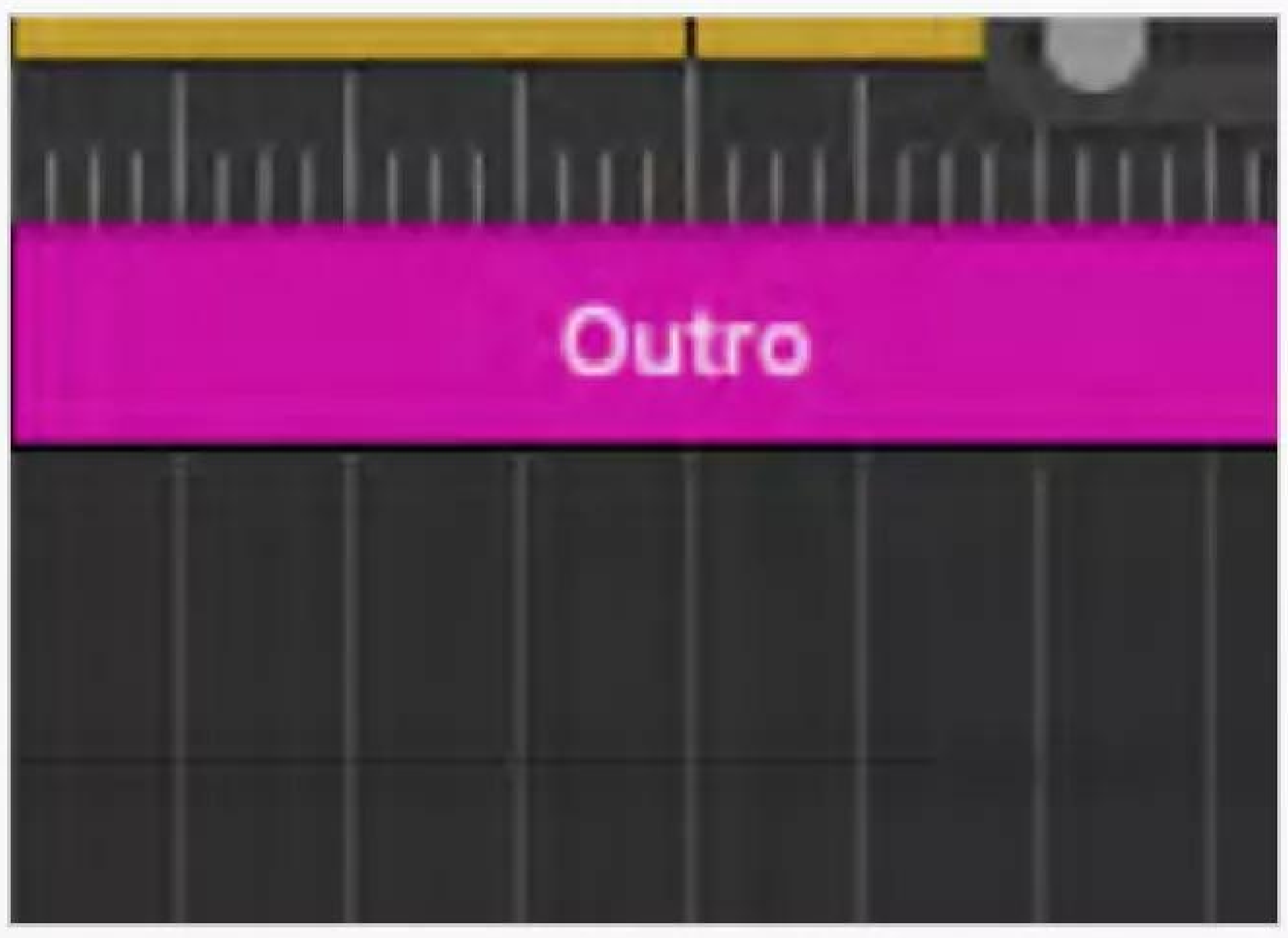
3 Bridge

A bridge, as the name implies, serves to connect two song passages. It can be placed anywhere in the song, but is usually used towards the end of the song between the last two choruses. Its task is to create tension and, in our case, to introduce the last chorus in such a way that it represents the climax of the song.


Bridge
Akustikgitarre Chords (Links).1
Akustikgitarre Chords (Links).2
Akustikgitarre Zupfmuster (Rechts)
Akustikgitarre Zupfmuster (Rechts)
E-Gitarre (Links).2
E-Gitarre (Links).3
E-Gitarre (Rechts).2
E-Gitarre (Rechts).3
Bass

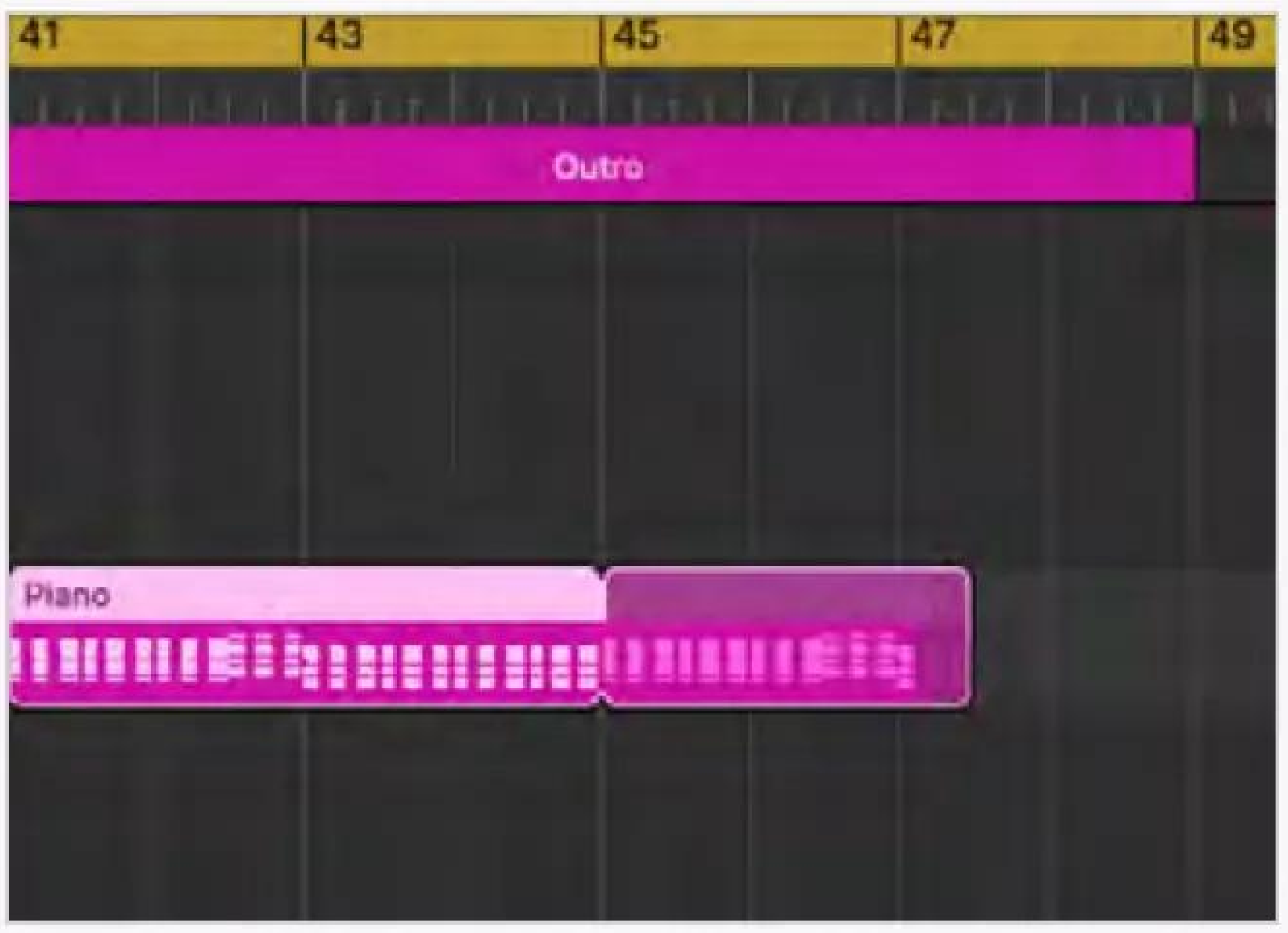
4 Instrumentation

To make our Bridge more exciting, there is no piano. In particular, the **Acoustic Guitar Plucked Pattern (Right)** track provides a lot of excitement because of the muted pattern. To this we add the second acoustic guitar track and both electric guitars. The bass should also be included. We do without the drums for now; these come in again only in the **Chorus**.



5 Outro

The Outro is the end of the song. There are several ways to create an outro. For example, either you make the instruments fade out and the last chord fade out, or you make the arrangement or parts of it fade out. Click on **Mix**, **Create volume fade-out at main output**. Your song will now slowly fade out.


41
43
45
47
49
Outro
Piano

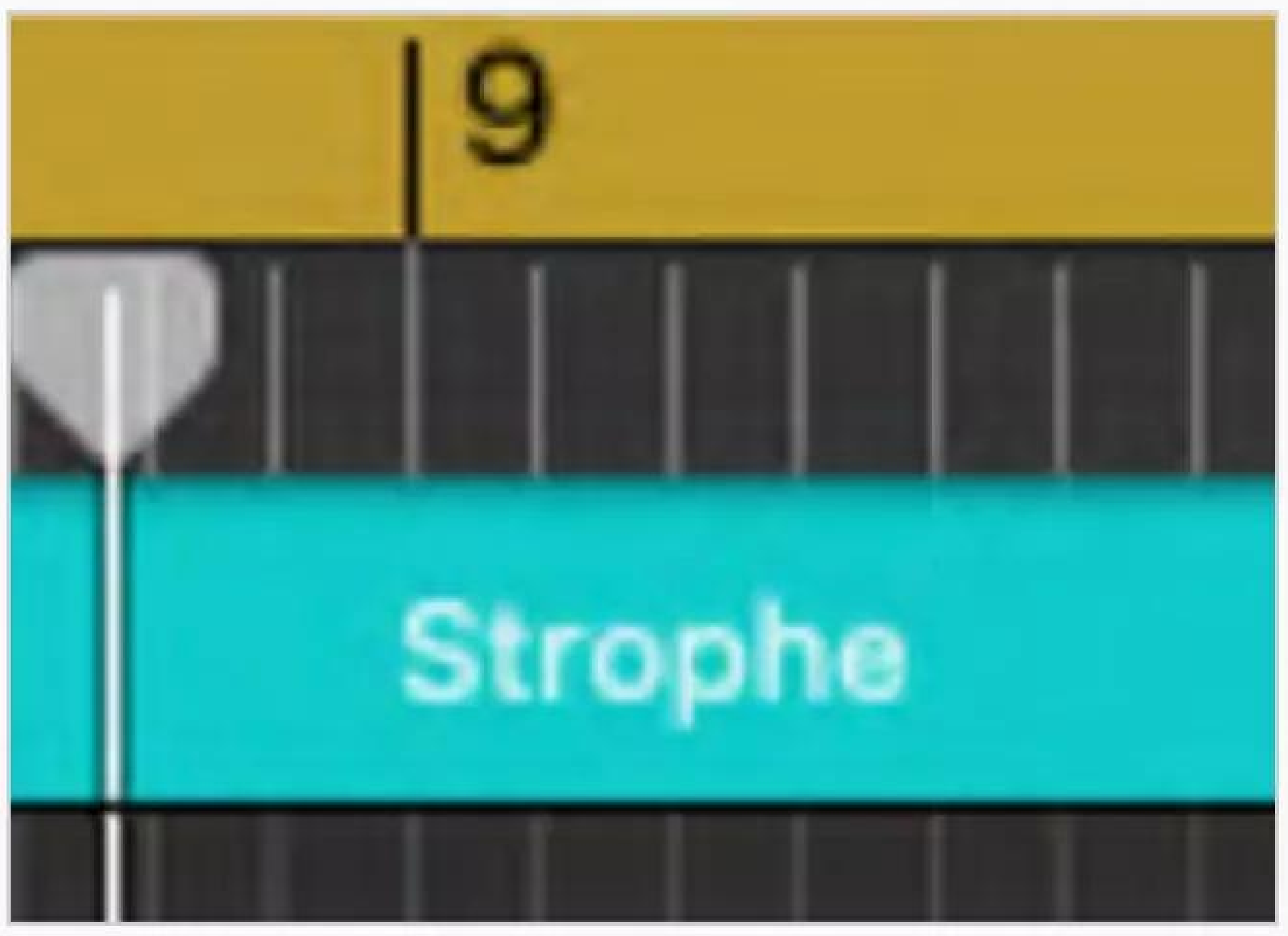
6 Instrumentation

The Outro comes in our song directly after the chorus. We went for a hard cut and let only the piano play in the outro. This slowly becomes quieter in the last four bars. Later, we also let the vocals run along here. This, then, slowly becomes quieter together with the piano. In this way, we have simply created a great ending.

6 // Arrangement

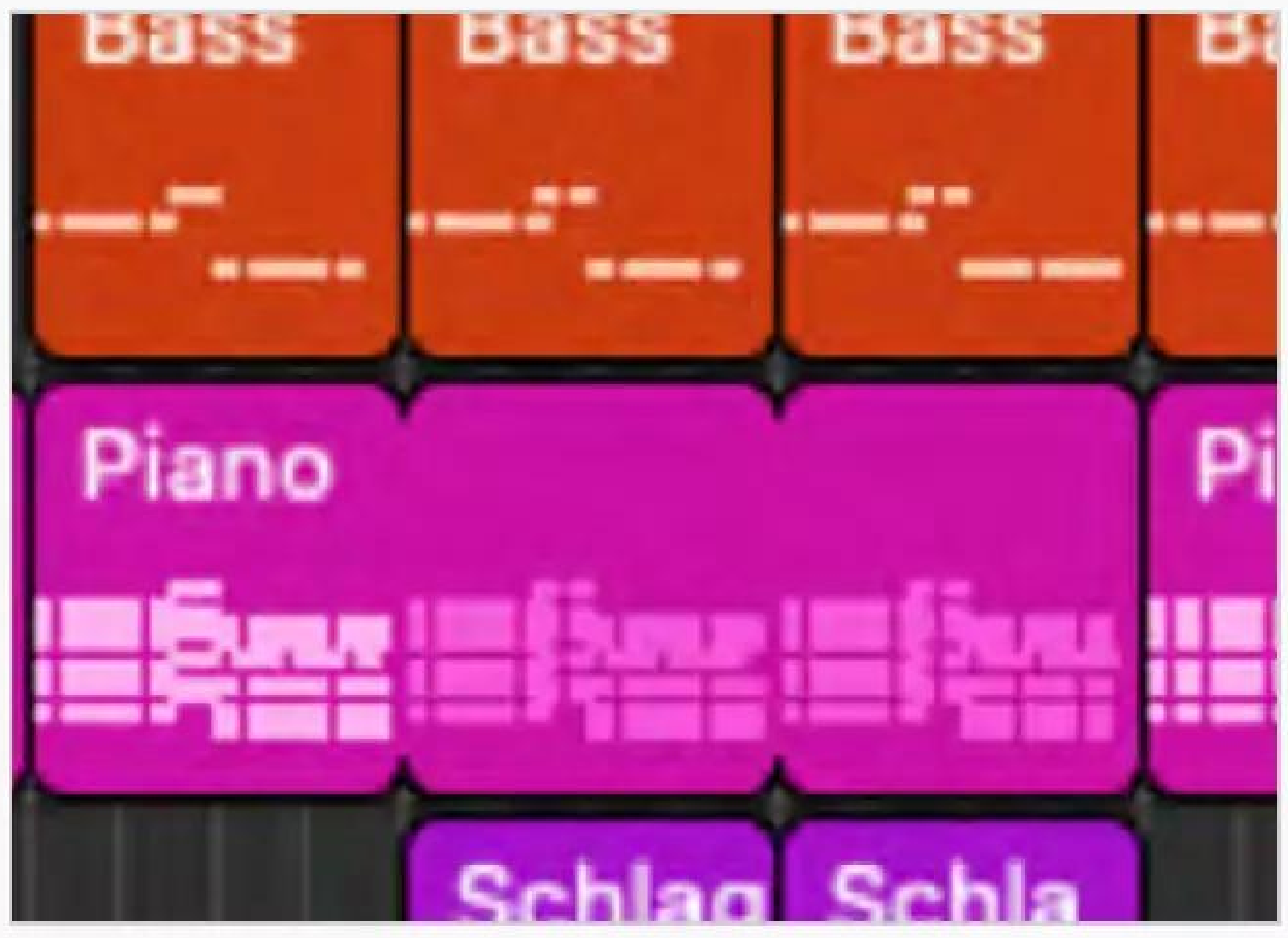
Instrumentation of the song parts – Part 2

In the last workshop, we took care of the intro, the bridge and the outro and added instruments to these song elements. Now, we dare to work on the verse and the chorus.



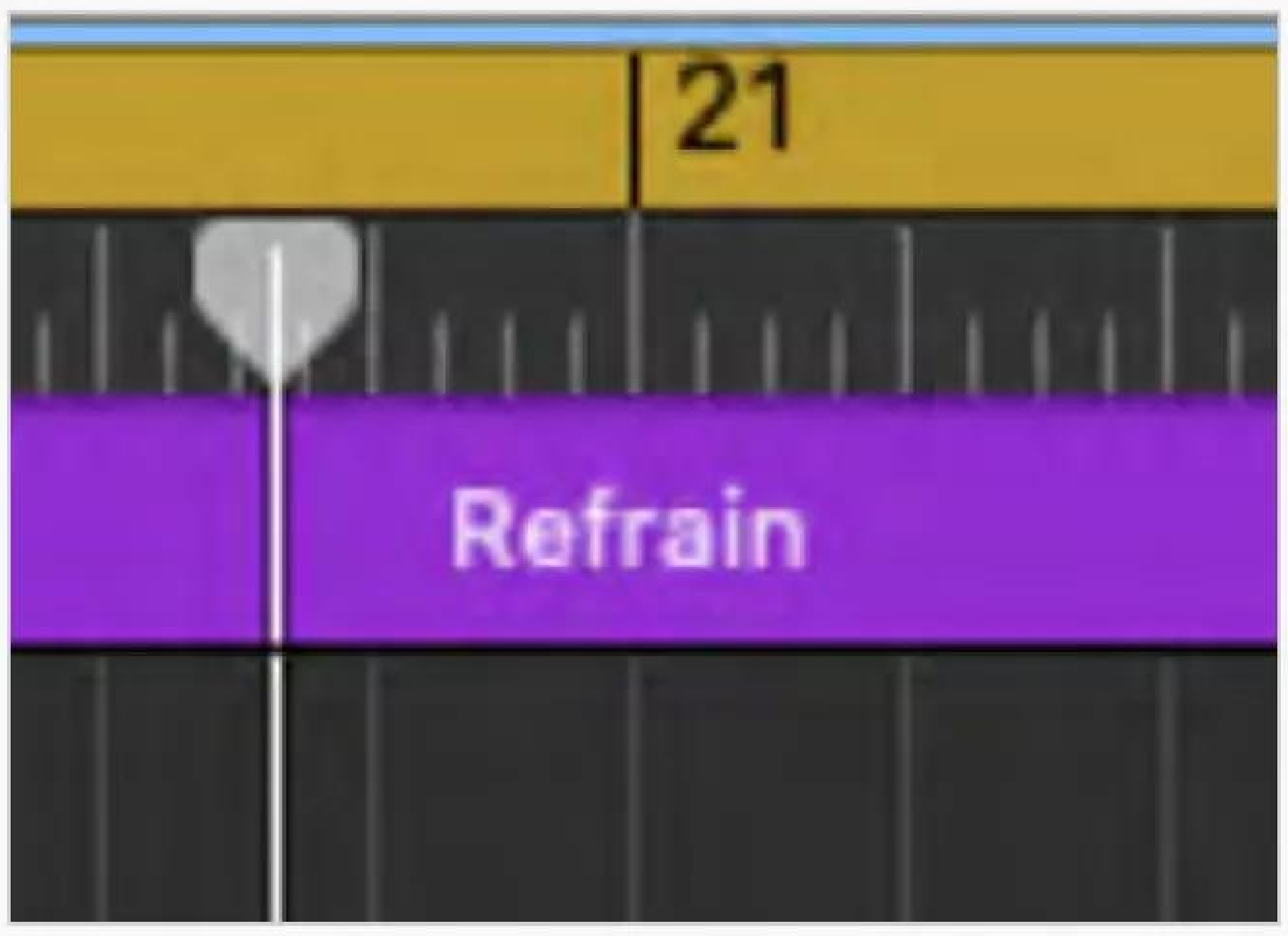
1 Verse

Verses are often the longest elements of a song, so you can tell a lot of your story here. They usually appear several times and their lyrics differ from each other - in contrast to the chorus, which usually repeats the same lyrics over and over again. We only have one Verse in our song, which stretches over 12 bars.



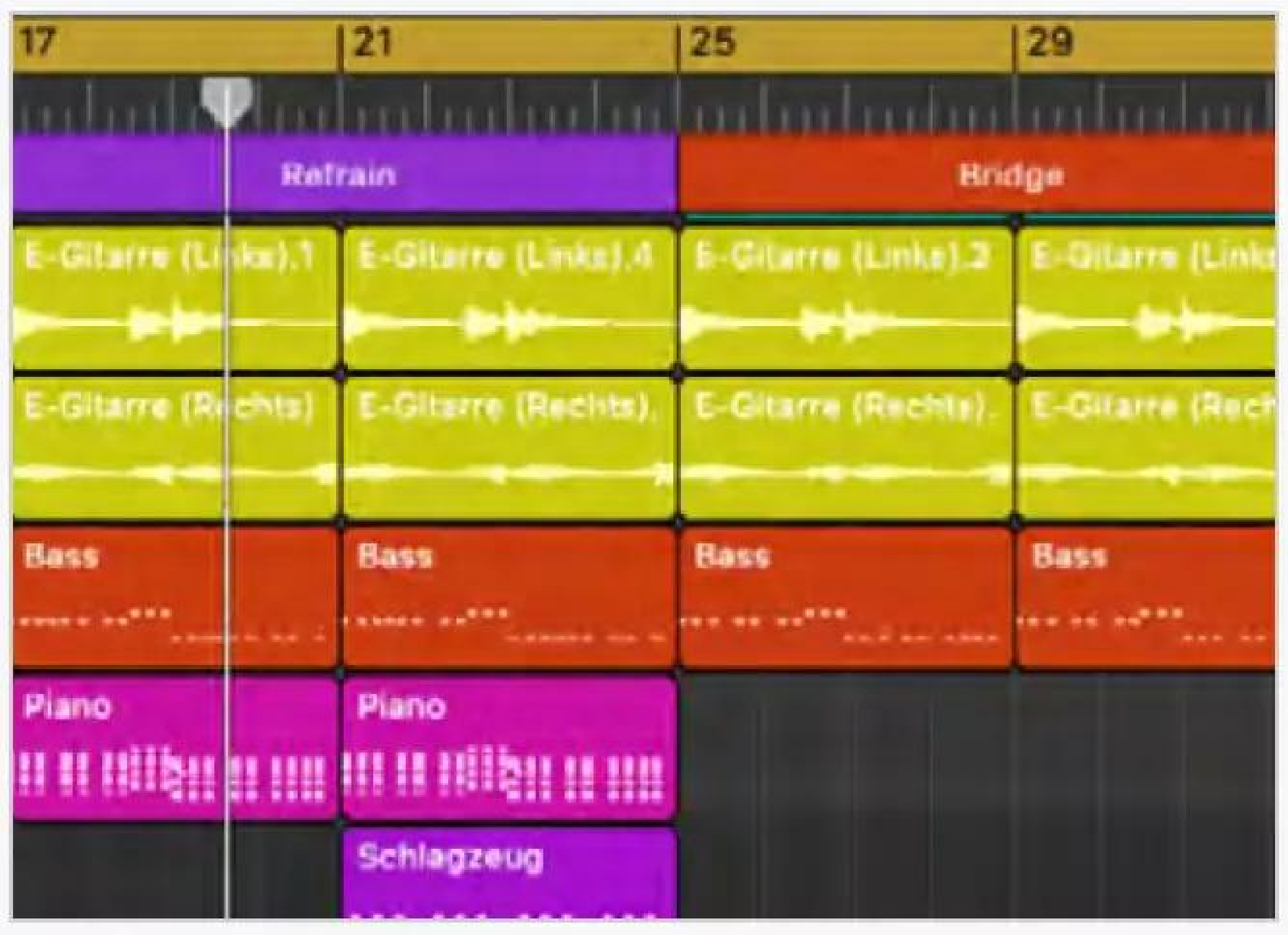
2 Instrumentation

We start the Verse like the intro - only that we add the bass to present a new element to the listener. After four bars, we introduce the drums. This way, the listeners are slowly introduced to the song. Now we show the listeners a lot of our song. Be sure to save a few elements for the Chorus.



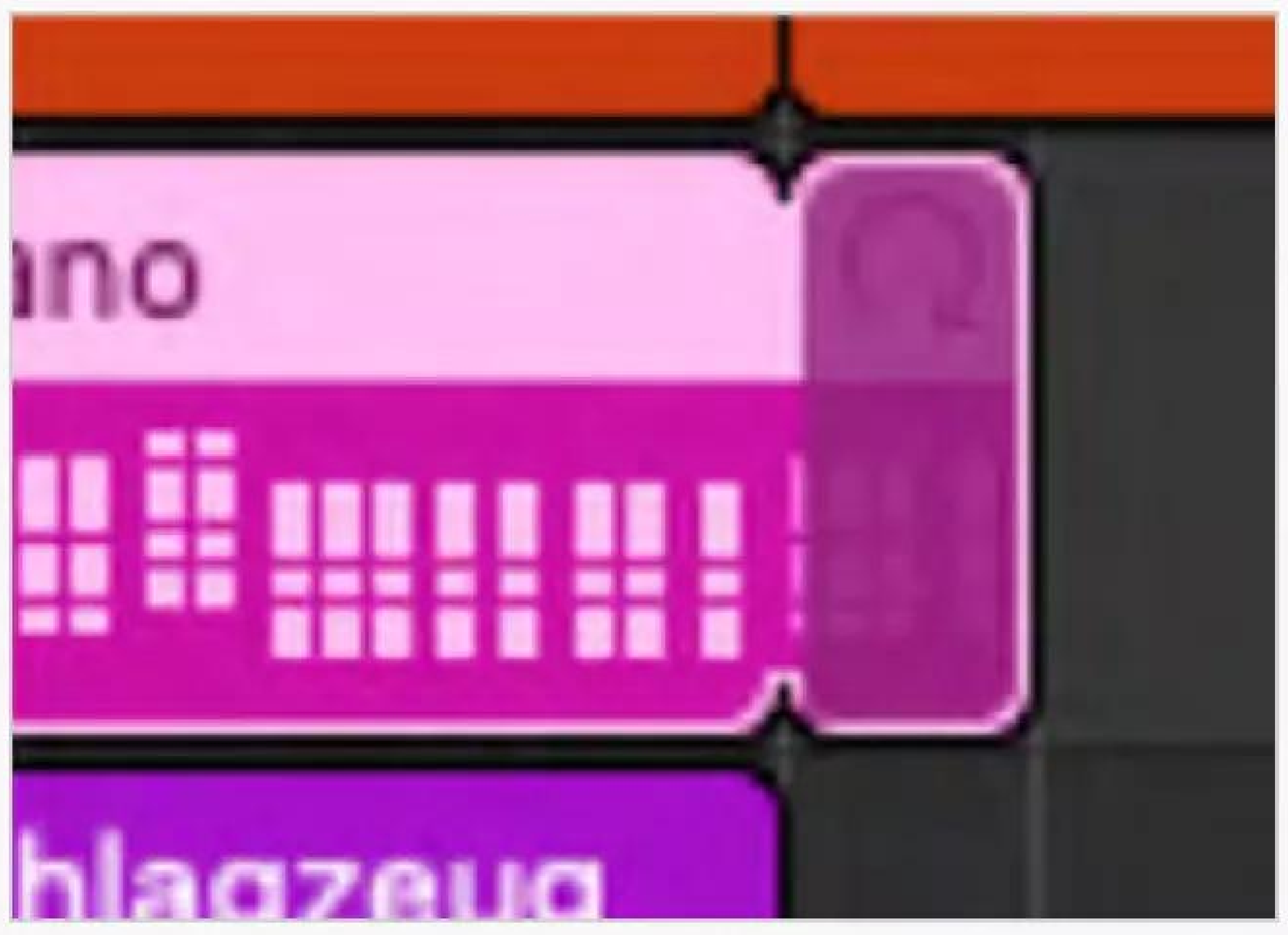
3 Chorus

The Chorus tells the audience what it‘s all about. „Baby you‘re all that I want!“ - you get what we mean. In the chorus, you can go wild and use a lot of instruments. This way, you make sure that the hook is the strongest element in your song and underlines its message. In addition, the chorus is usually the part that stays in the listener‘s head.



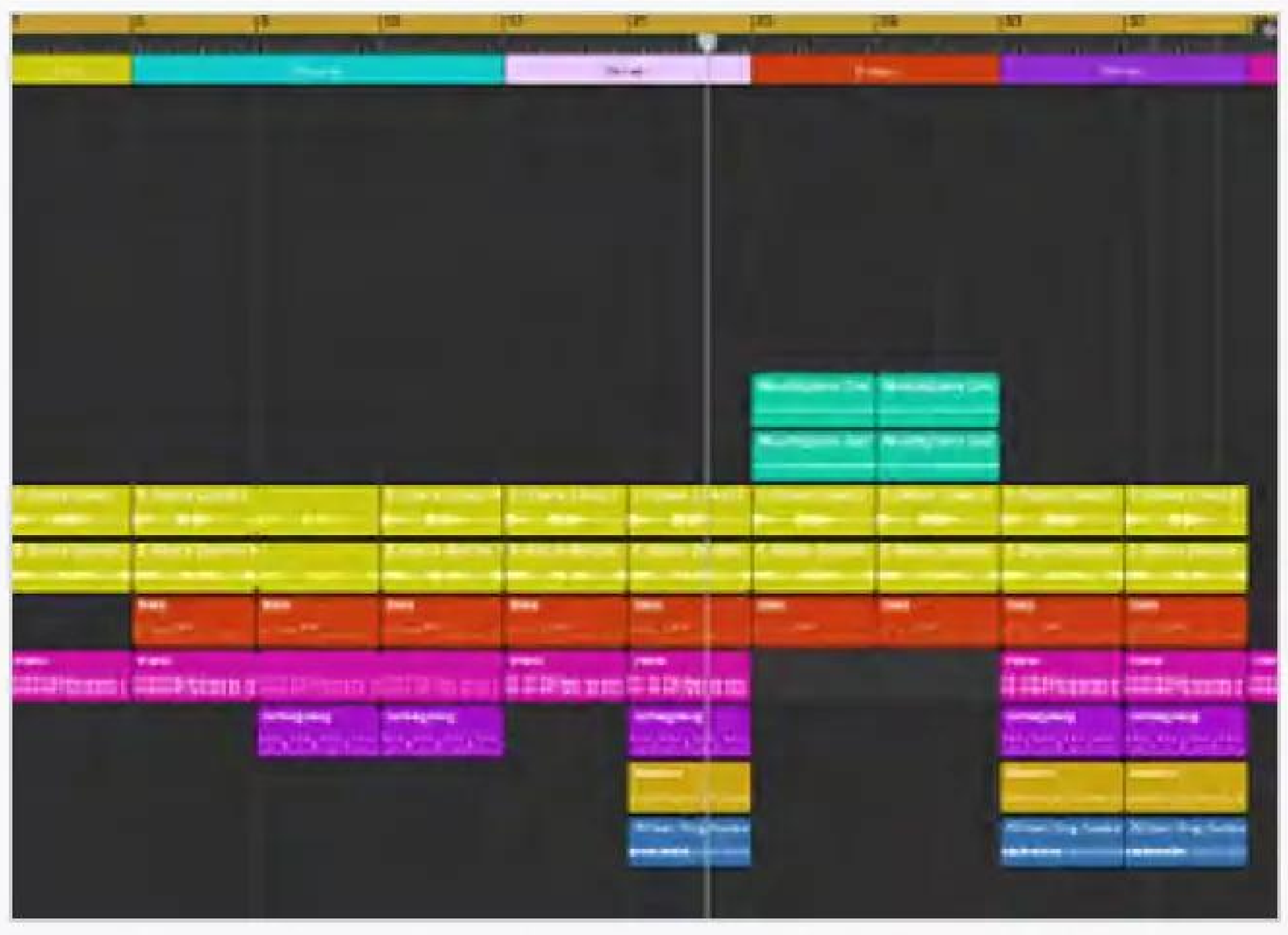
4 Instrumentation

The instrumentation of the verses is usually more reduced than in the chorus. We turn this circumstance around and enter the hook without drums, to add drums, hi-hat and shaker after four bars. As you can see, there are no rules here and if there are, it‘s worth breaking them. Play with the unexpected and surprise your audience!



5 Loop

As mentioned, you can copy regions by holding down the [Option] key. There is also a way to extend regions. Move the mouse to the upper right corner of the region. The loop tool will appear and you can repeat the regions by dragging. If you change something in the original region, all repeats will change too!



6 Preparation singing

The arrangement is now ready and we can start recording the vocals. Before you press the record button, the singers should sing several times to the finished arrangement. This way, you can see if you need to make any changes to the arrangement and be sure that all parts work. Let‘s move on to the vocal recording!

7 // Record professional vocals

Preparations for vocal recordings

Now our arrangement is ready and we can record the main vocals.
In this workshop, we will show you how to prepare for an excellent vocal recording.

1 The microphone

We use a large-diaphragm condenser microphone with a cardioid polar pattern to record our main vocals. In short, this mainly records the sound from the front. The lateral influences sound much quieter and are barely perceptible from behind. This combination provides warmth and a direct sound.

beyerdynamic

2 Pop screen

Unwanted „pop“ sounds can occur when recording vocals. These are particularly noticeable with the letters „P“ and „B“. To get the problem under control, a so-called pop screen is suitable. This is placed at a distance of around ten centimetres in front of the microphone capsule and attenuates the unwanted interference.

3 Distance

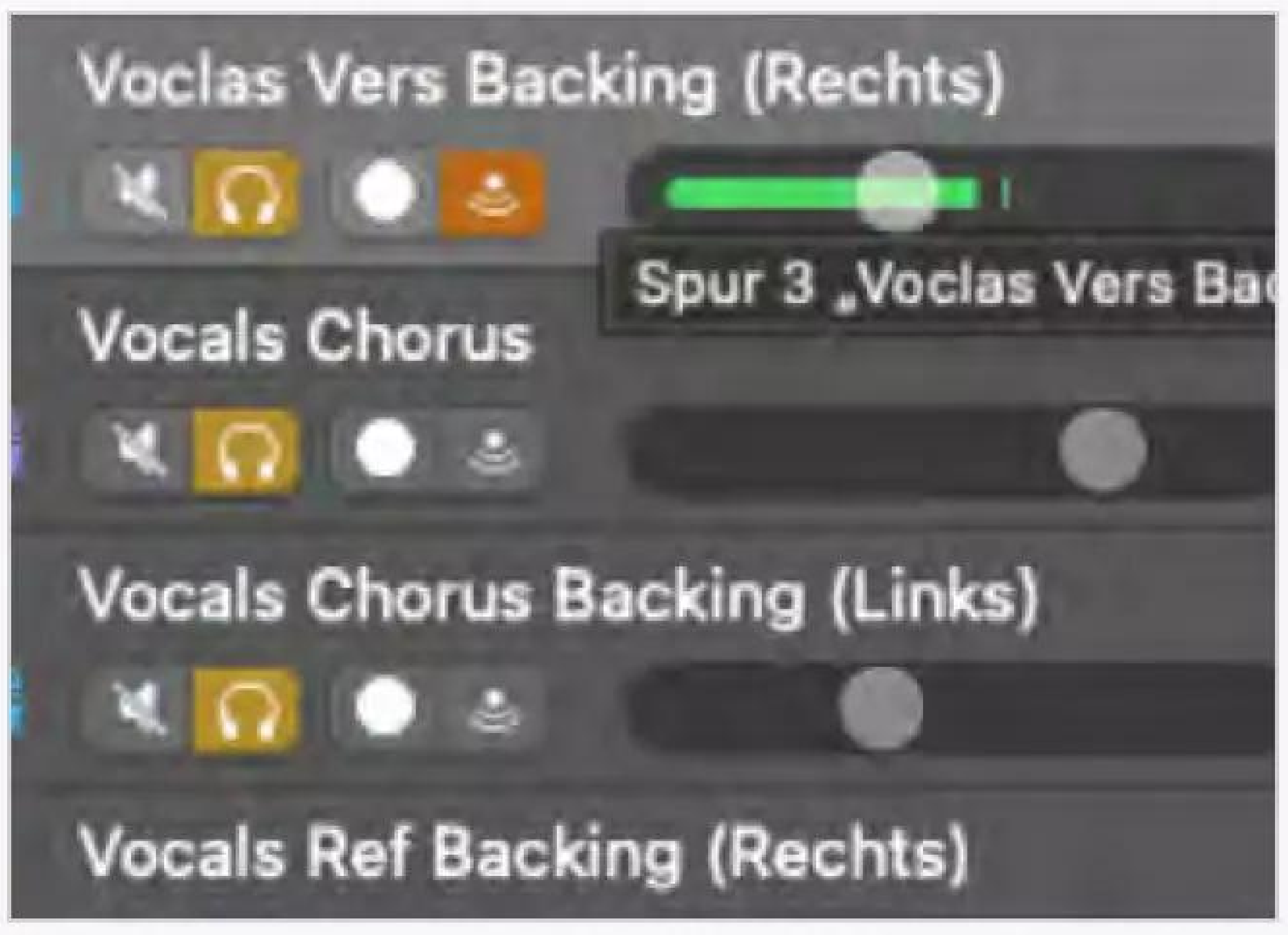
Make sure to point the microphone towards your mouth. You can play with the distance. The closer, the bassier your sound will be. We recorded at a distance of between 15 and 20 centimetres and achieved the best sound that way. Make sure that the artists don‘t move too much during the performance - otherwise the sound will change.

4 Ambient noise

Microphones record everything that comes in front of them. For example, if you record while sitting on an old chair, the creaking will also be on the recording. Make sure your drinks are not fizzy. This will reduce smacking noises from dry mouths and prevent constant burping, which can be triggered by carbonated drinks.

5 The performance

Make yourself comfortable! Are you used to singing sitting down? Then, record that way, too. Do you perform better by candlelight - then, record that way, too. It is important that you and the artists feel comfortable in order to record the best possible performance. Make sure that the distance to the microphone remains the same during the recording.


Voclas Vers Backing (Rechts)
Spur 3 „Voclas Vers Ba
Vocals Chorus
Vocals Chorus Backing (Links)
Vocals Ref Backing (Rechts)

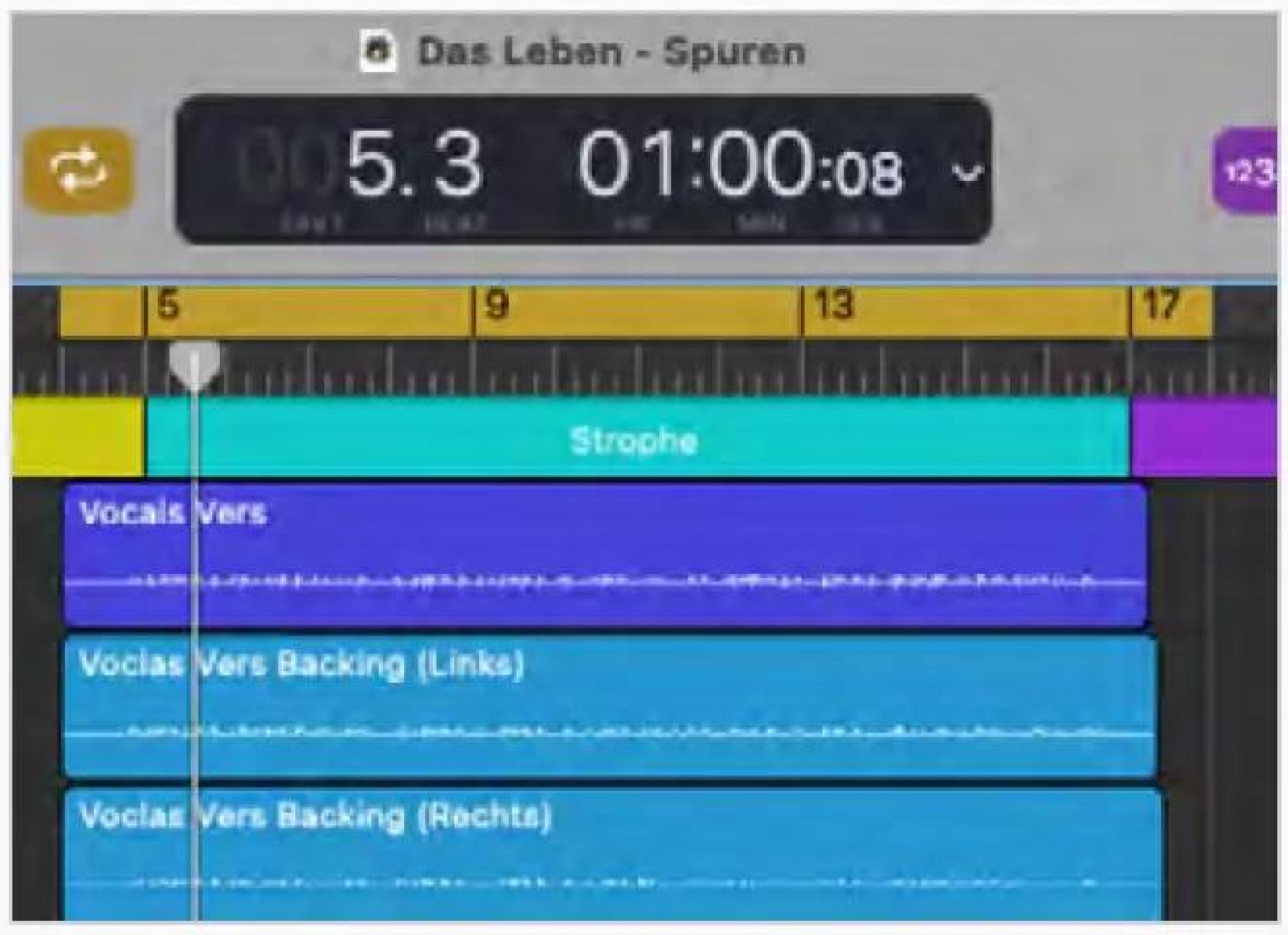
6 Monitor mix

When recording, it is important that the artists can hear each other well. After leveling, you can pull the fader of the track you are recording to all the way to the right and switch on the input monitoring. Adjust the volume of the metronome. If you are recording in the monitoring room, mute the speakers. Closed headphones are your friend.

8 // Record professional vocals

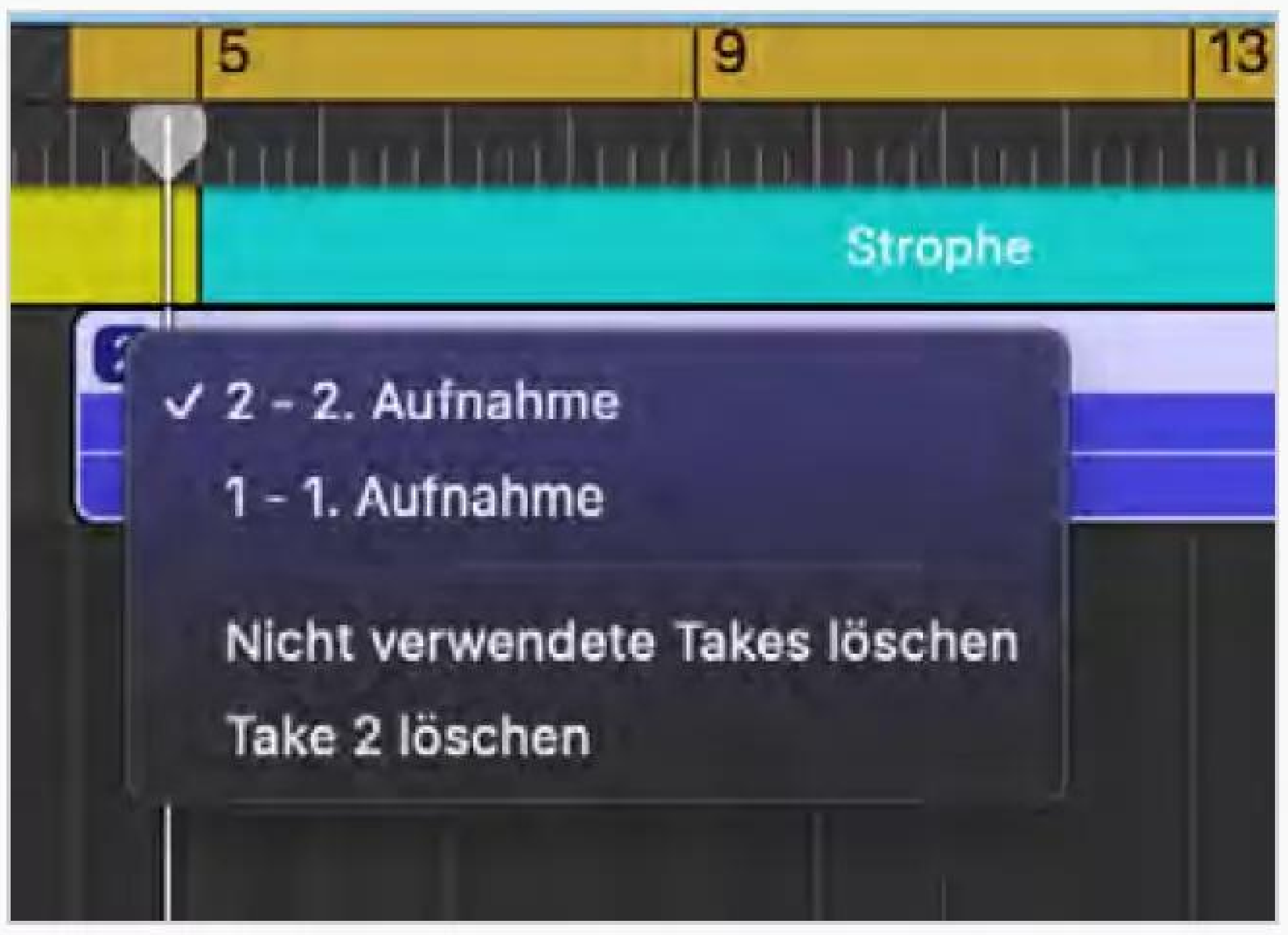
Here we go Recording the vocals

Now that we‘ve recorded all the vocals, we need to prepare our session for mixing. In this workshop, you will learn how to clean up your song and focus on the mixing process in the next chapter.


Das Leben - Spuren
5.3
01:00:08
5
9
13
17
Strophe
Vocals Vers
Voclas Vers Backing (Links)
Voclas Vers Backing (Rechts)

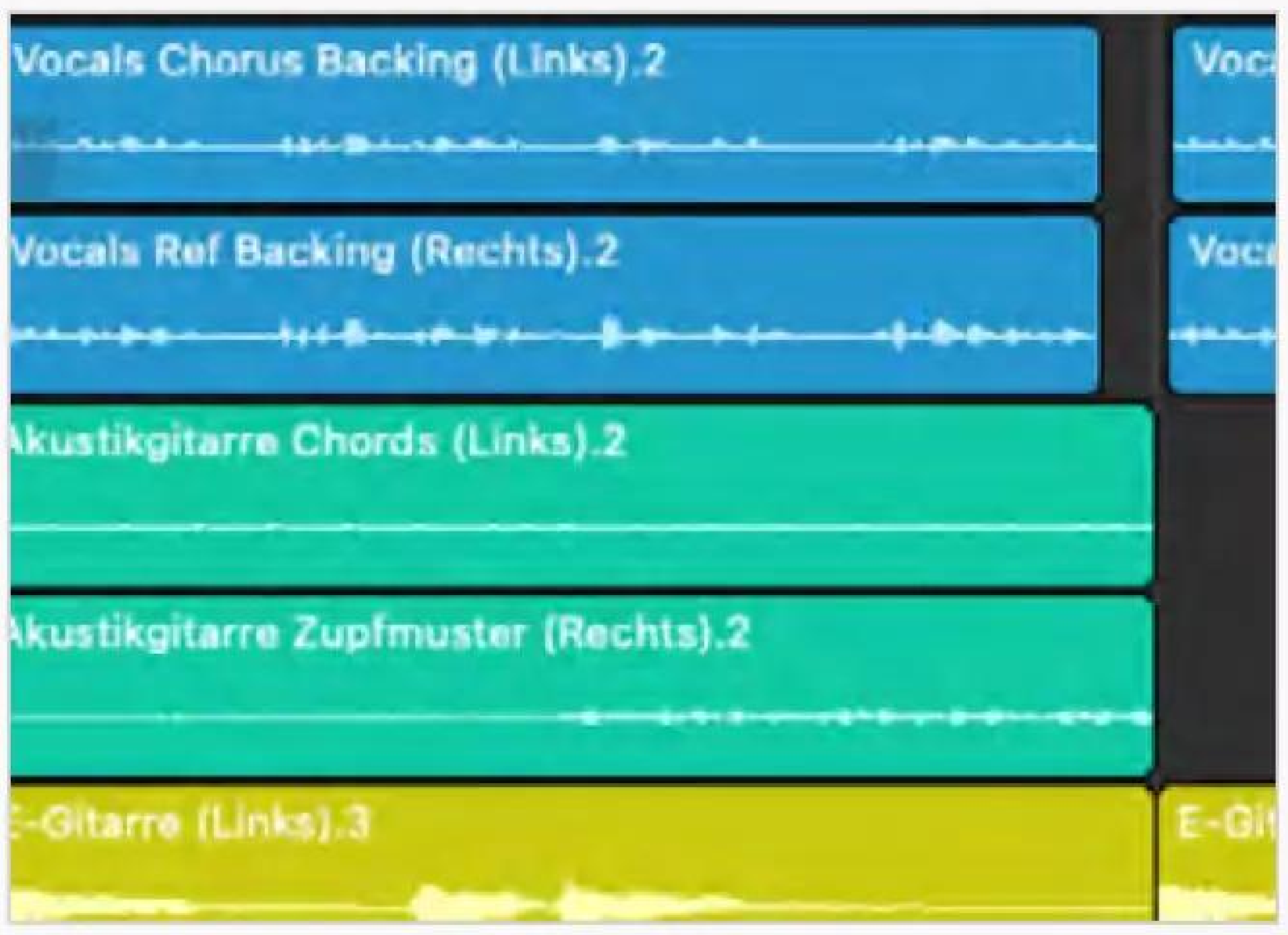
1 Recording range

Press [C] on your keyboard and activate Cycle. Now drag the orange bar that appears over the area you want to record. Make sure that there is one extra bar before and after this area. We drag the Cycle area over the verse, ensuring that this part is repeated during recording.


5
9
13
Strophe
✓ 2 - 2. Aufnahme
1 - 1. Aufnahme
Nicht verwendete Takes löschen
Take 2 löschen

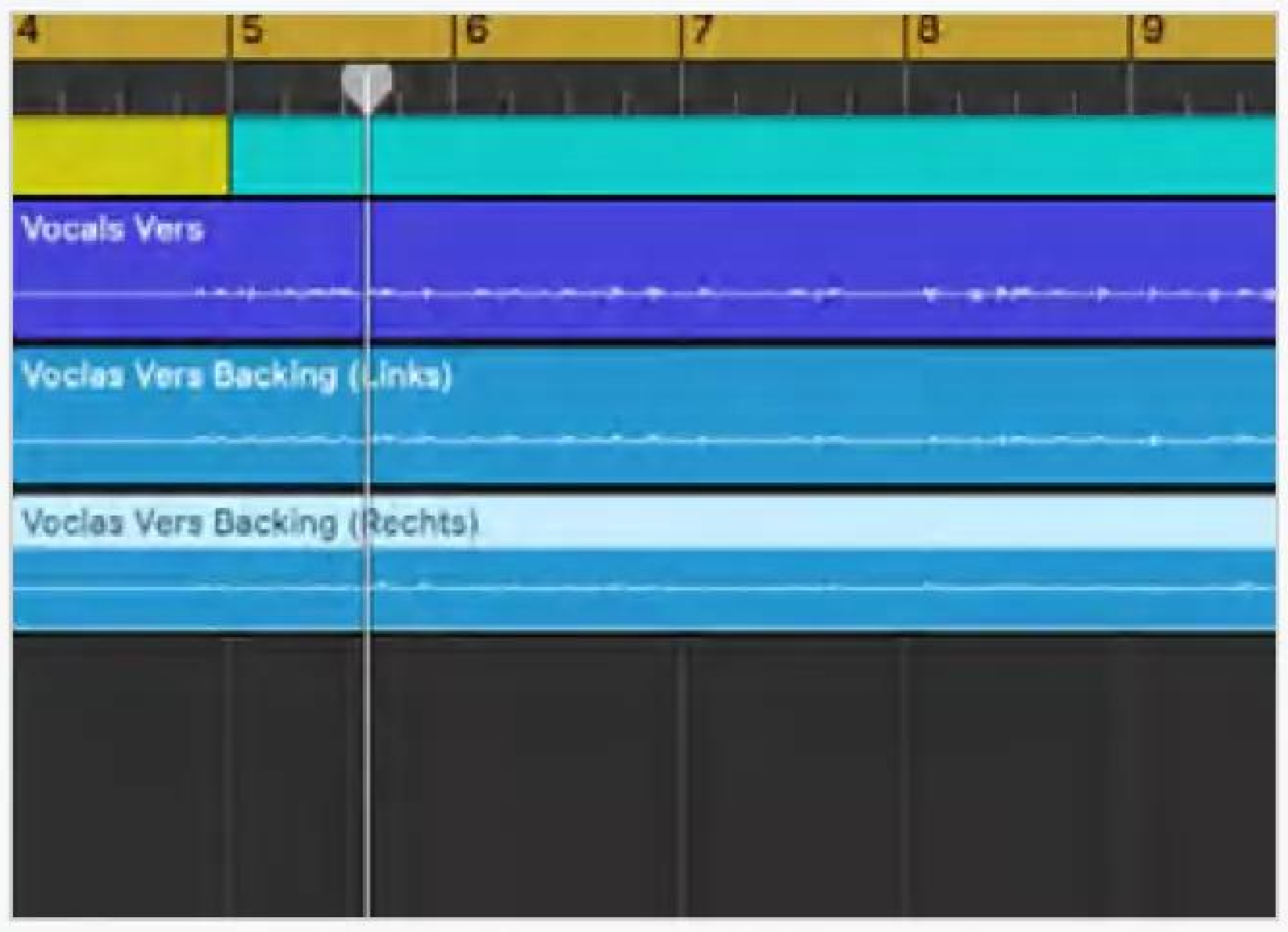
2 Working with takes

If you record something and are not satisfied with the result, you don‘t have to start the recording over every time. Since the song section repeats itself, you can now record several takes on top of each other and choose the best one at the end of the session. You can sort out the parts you don‘t like so much later and delete them without any problems.


Vocals Chorus Backing (Links).2
Vocals Ref Backing (Rechts).2
Akustikgitarre Chords (Links).2
Akustikgitarre Zupfmuster (Rechts).2
E-Gitarre (Links).3

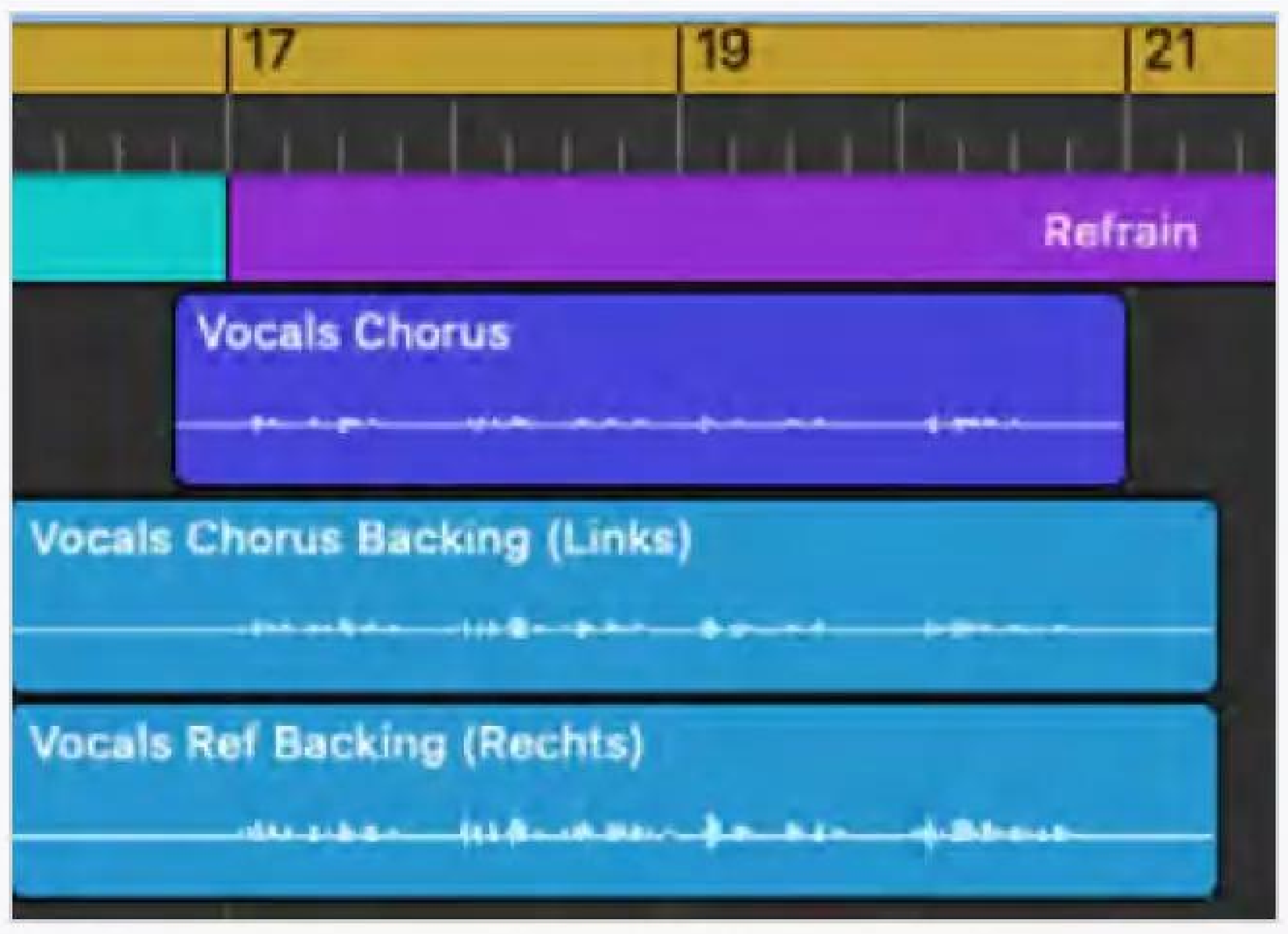
3 More microphones

We record three vocal tracks for each song part with vocals. The main vocals and two tracks for backing vocals. To create a difference in sound during recording, we record the backing vocals with a dynamic microphone. This gives the backing vocals a different tone color, allowing us to differentiate between them.


4
5
6
7
8
9
Vocals Vers
Voclas Vers Backing (Links)
Voclas Vers Backing (Rechts)

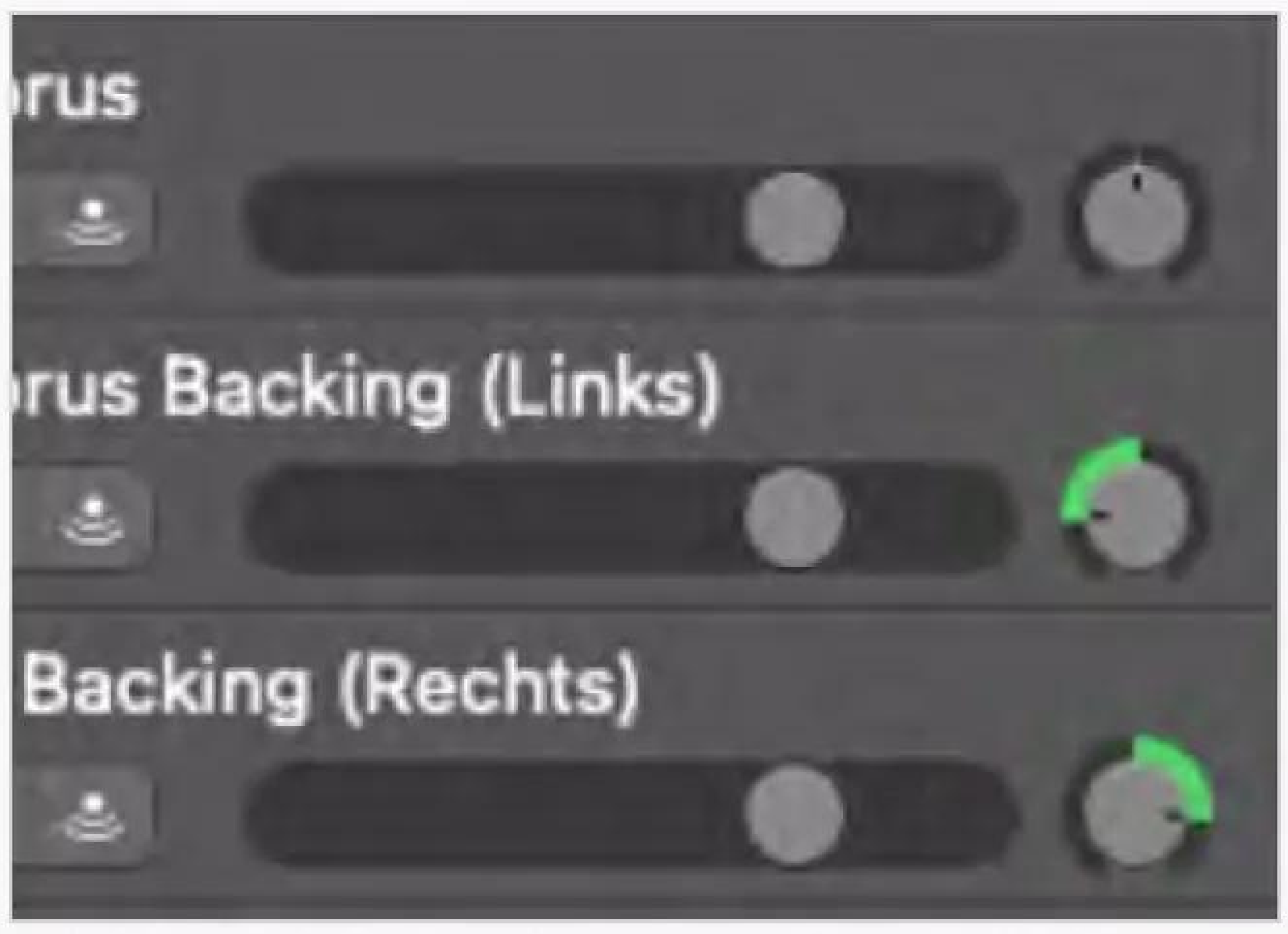
4 Voices

We also record the backing vocals a little lower and with a different emphasis and timbre. This creates a more interesting sound and supports the main vocals. The backing vocals are later mixed in more quietly and form the barely perceptible foundation of our vocals. You can also double only certain parts.


17
19
21
Refrain
Vocals Chorus
Vocals Chorus Backing (Links)
Vocals Ref Backing (Rechts)

5 Chorus

The chorus repeats itself over and over again, and since there are no variations in the lyrics, it is sufficient to record it only once and then copy it into the other sections of the song later. This makes it all the more important that the vocal recordings of the chorus sound very good. But you can also sing the chorus several times to create variations in the song.


rus
rus Backing (Links)
Backing (Rechts)

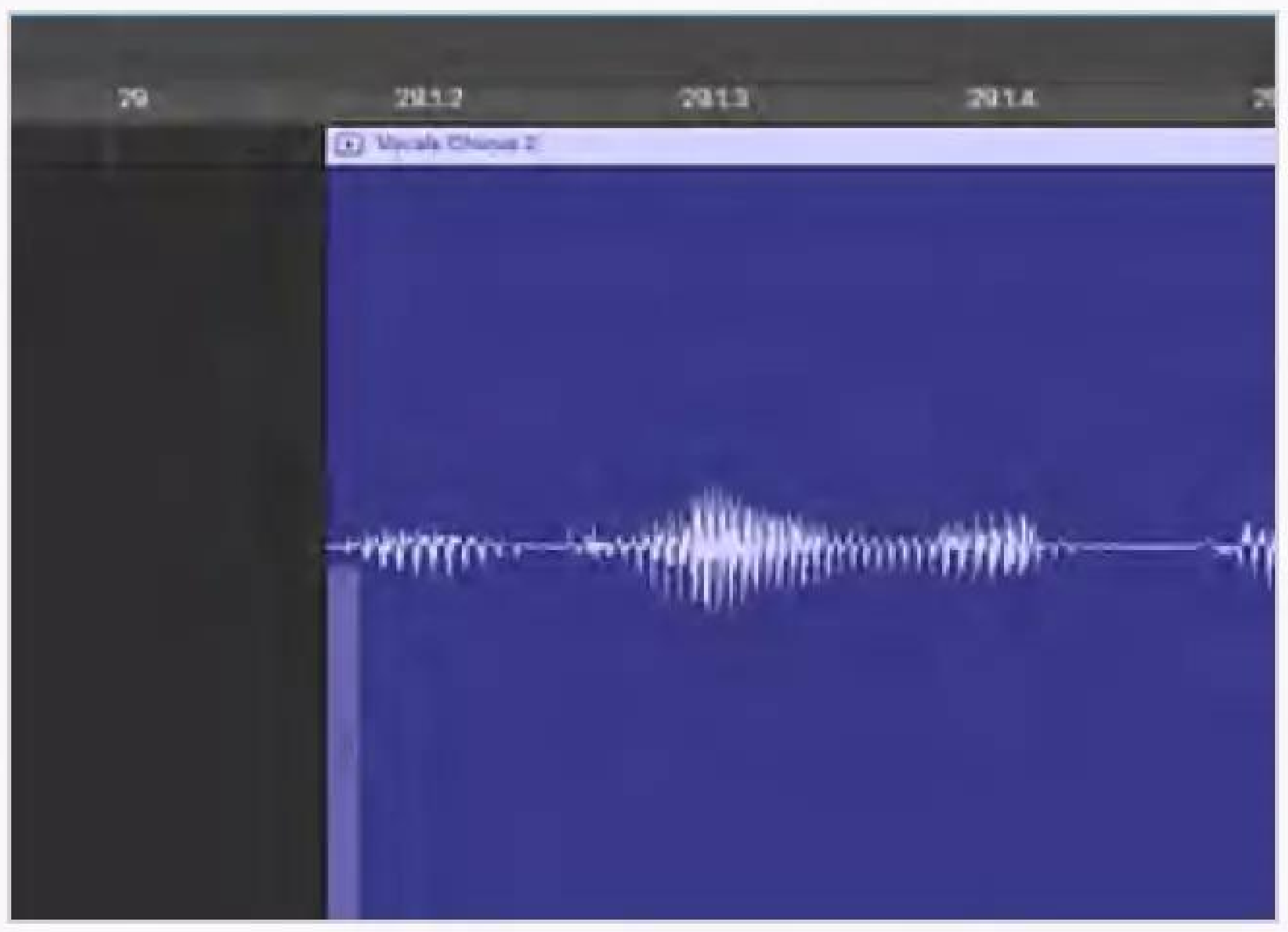
6 Panning

After recording, all vocal tracks come from the center. This causes them to overlap, and the main vocals are somewhat lost. We set the panorama control for the backing tracks to 9 o‘clock and 3 o‘clock, respectively. This brings them more to the left and right, creating separation and a fuller sound. Now we need to edit the tracks.

9 // Record professional vocals

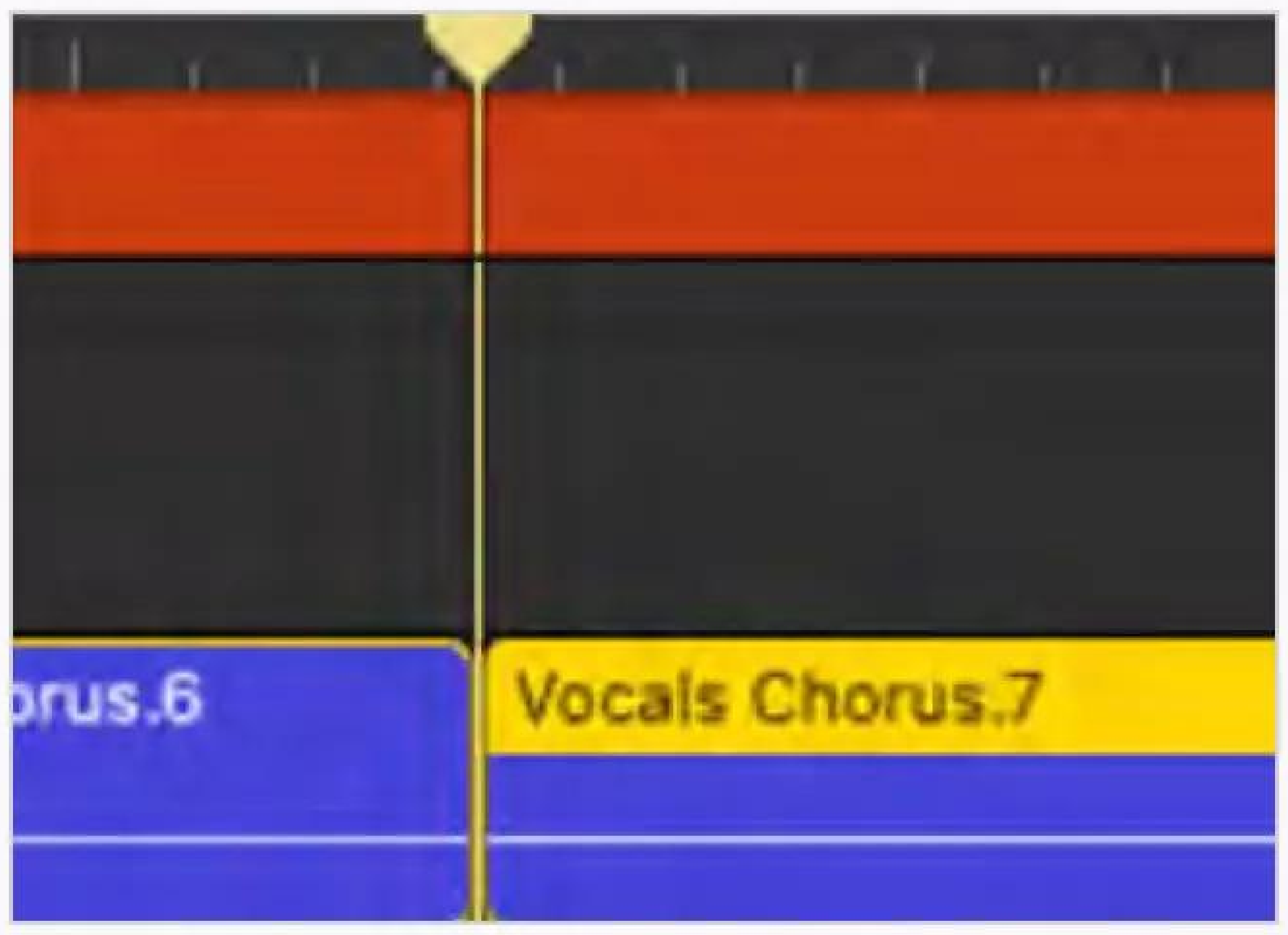
More vocal processing

Our song is now ready for mixing. But before we use effects, we need to adjust the volume levels of the instruments in relation to each other. This creates a good starting point for further processing.



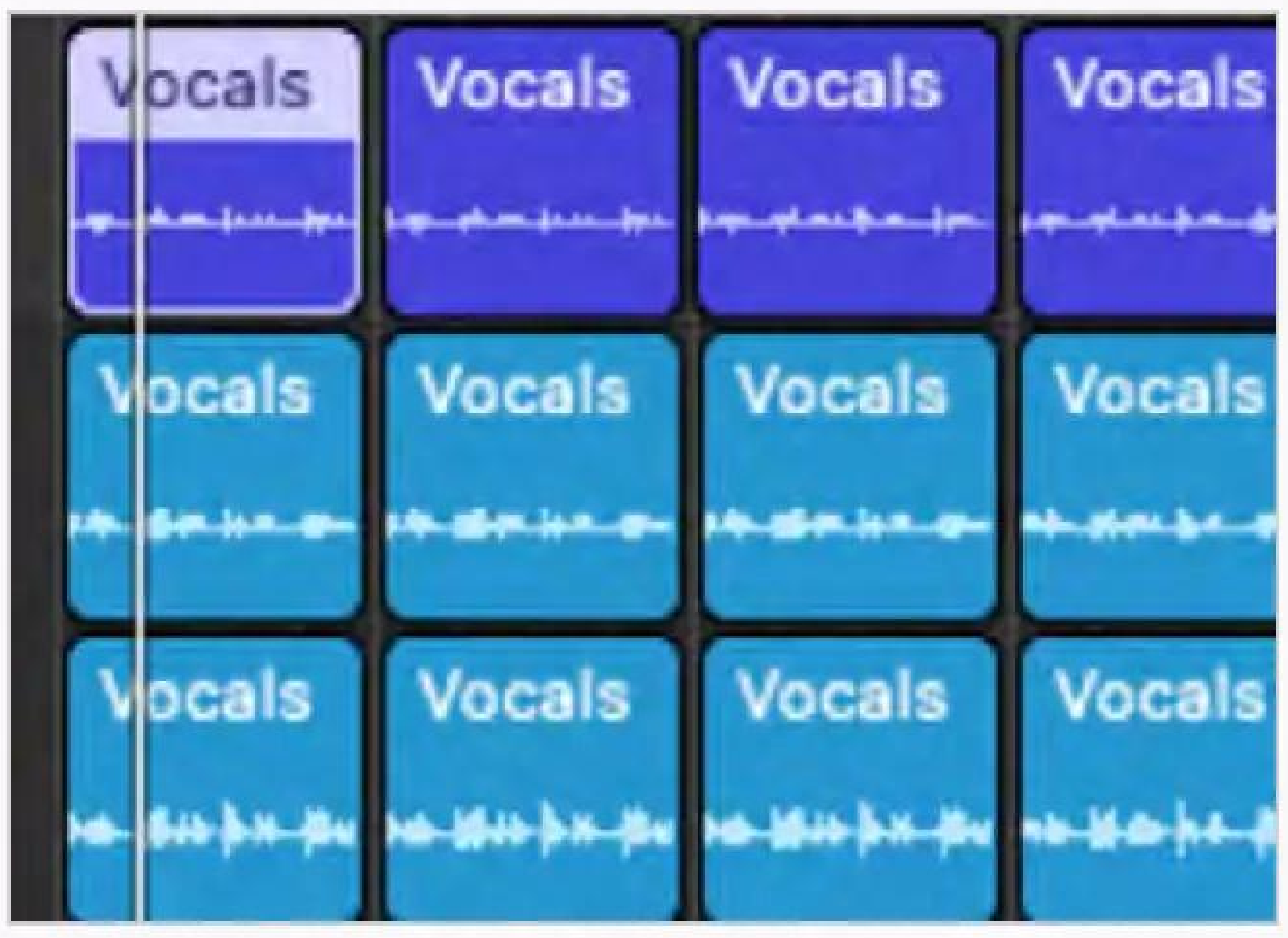
1 Crop

When recording, there are often passages that you don't need in the song because they occur before and after the vocals. These often contain breaths. If you move the mouse to the left or right side of the audio region, you can extend or shorten it by dragging. Double-clicking on the region opens the audio editor. Here you can work more precisely.



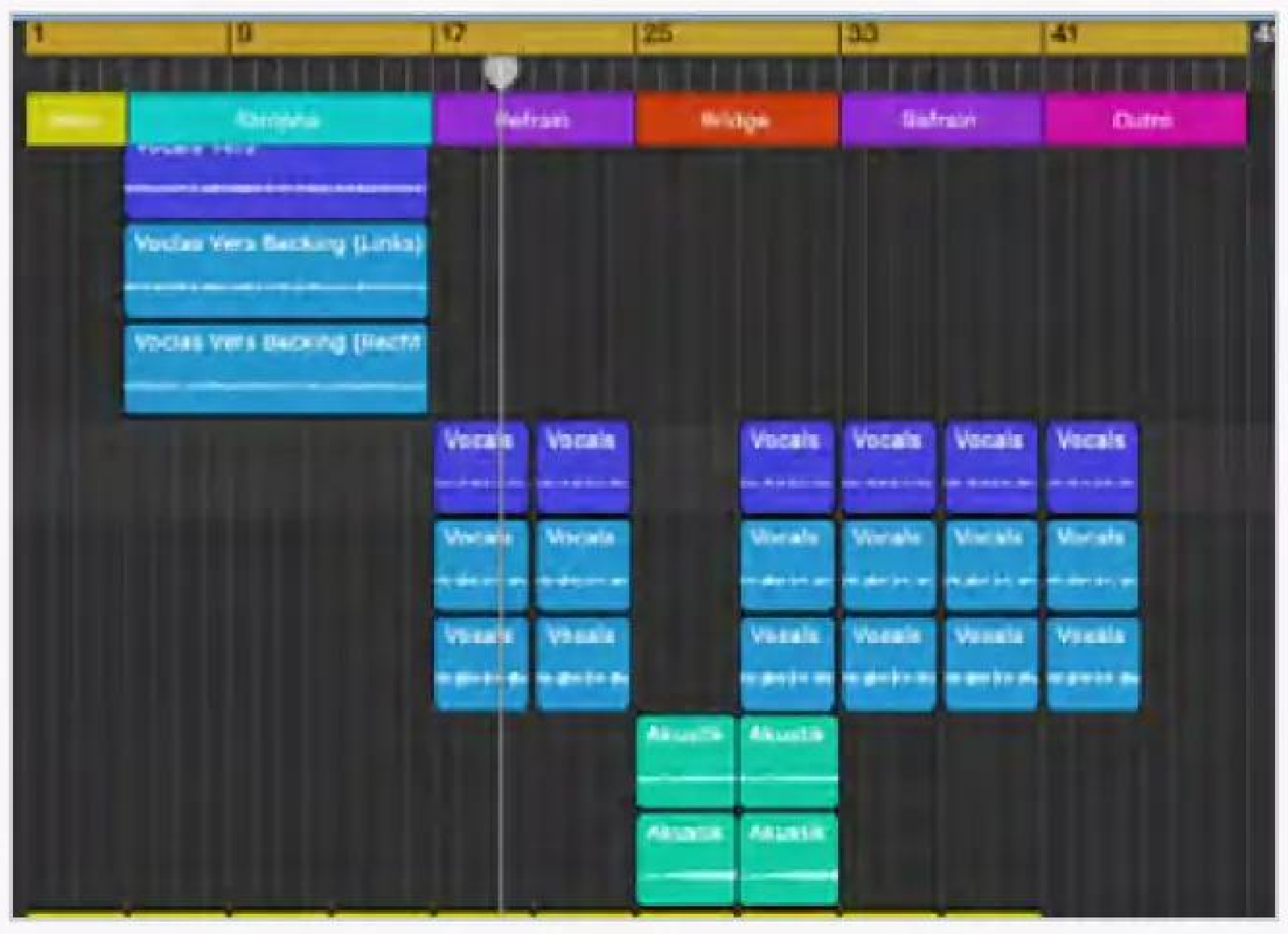
2 Cut

If you notice annoying breaths or similar noises between the vocal passages when listening to your recorded vocal tracks, you can also remove these. Select the region, click before the breaths and press [Command] + [T]. The region will now be split at this point and you can remove the annoying noise by dragging it away.



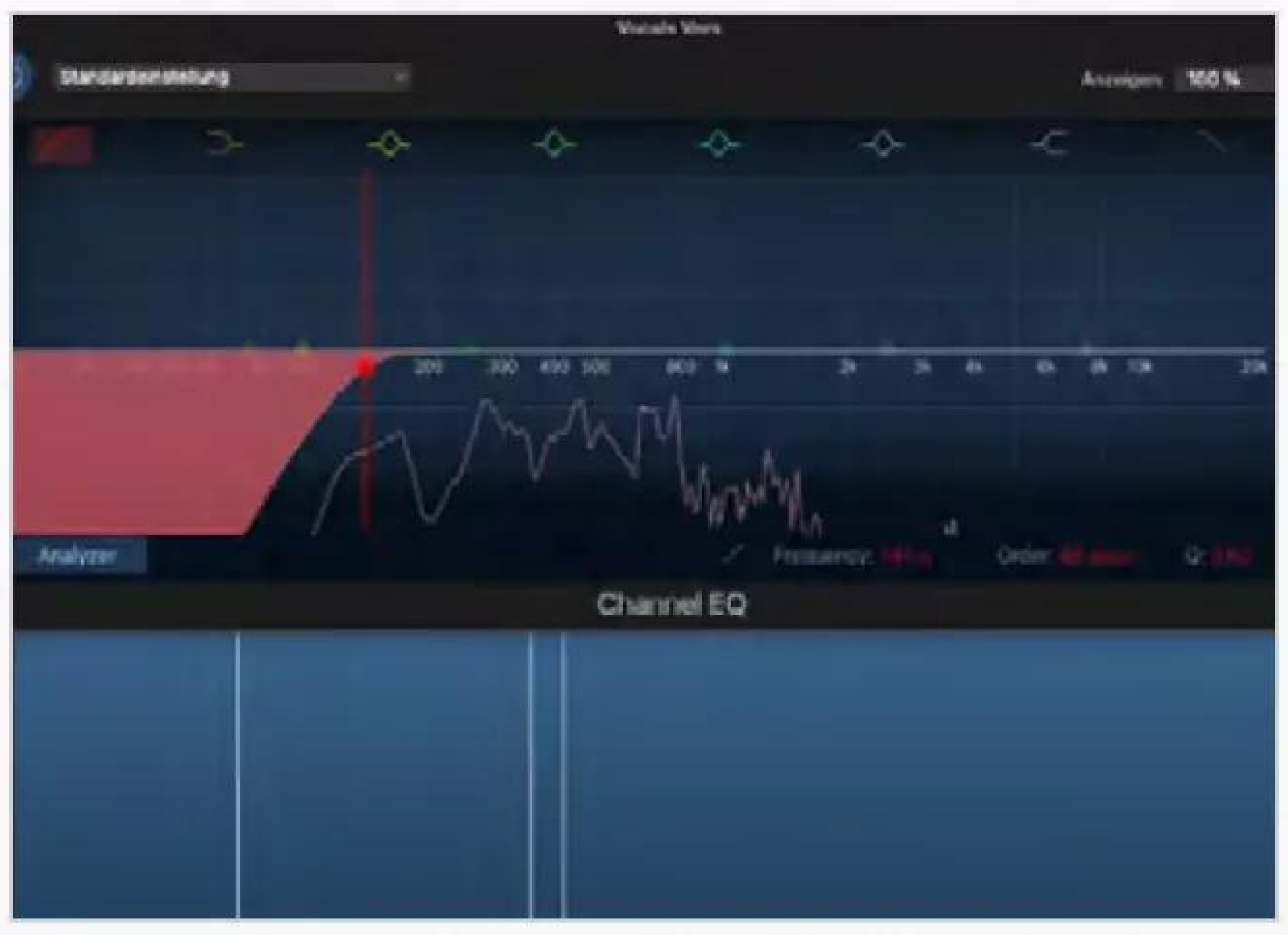
3 Copy

Since we only recorded the chorus once, but the vocal passage appears several times in the song, we still need to copy it to the right places. Make sure that the beginning of the passage starts on a beat. This will make it easier for you to find the right starting point in the other passages later on. You can then trim the beginning again.



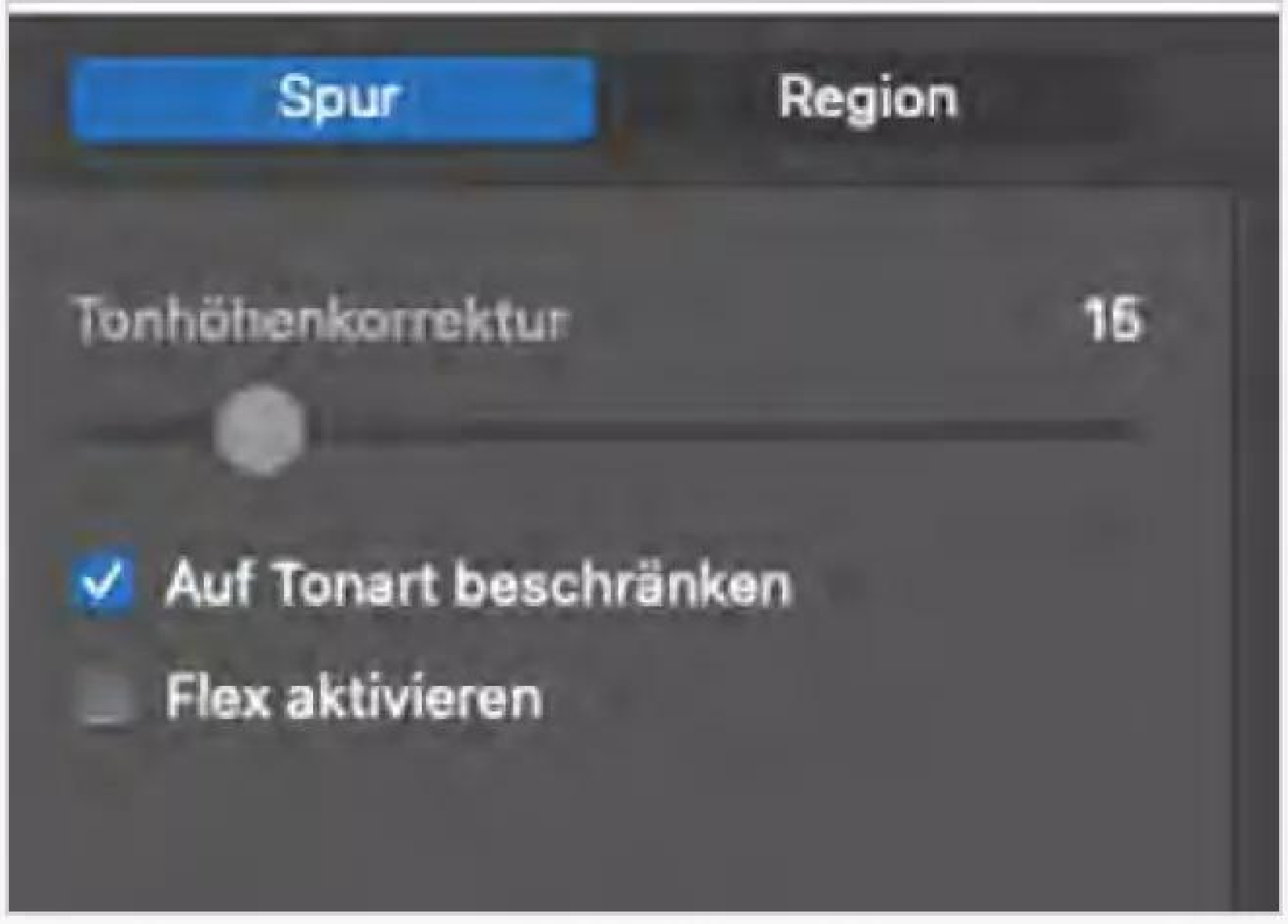
4 Listen

After you have trimmed the audio files, it is important to listen to them again individually and solo. This will allow you to quickly determine whether you have accidentally cut out parts of the vocals or whether certain sections are no longer in time due to incorrect positioning. This time is well invested! Then listen to all the tracks together.



5 Low-Cut

Before mixing, you can also clean up your vocals in terms of frequency. Below 100 Hz, you can eliminate any possible noise, such as low rumbling. We load the Channel EQ and activate a low cut at 141 Hz (48 dB/oct.) for the main vocals. Since we get the foundation from the backings, this starts at 100 Hz here.



Tonhöhenkorrektur 15

☑ Auf Tonart beschränken

☐ Flex aktivieren

6 Tuning

If you are working with multiple vocal tracks that play simultaneously, it is a good idea to tune them to avoid dissonance. Click on the track in Editor mode. You can adjust the pitch correction in the track header. A value of 100 produces the familiar Auto-Tune effect. A value of 15, which is limited to the key, is sufficient for our purposes.

Bring the studio standard into your lunchbox

Record your vocals anywhere

If you want to create a truly official, professional vocal sound outside of a studio, you need powerful hardware for your lunchbox/API 500 frame that fits perfectly into your trolley. We've put together four top products that guarantee a top-notch professional sound with a unique character. Promised!

sE Electronics sE2200

Leading Chinese microphone manufacturer sE Electronics has the right microphone and useful accessories for everyone. A modern classic is the sE2200 large-diaphragm condenser microphone, an improved version of the award-winning sE2200a II C. The microphone features a hand-crafted 1-inch capsule and a fixed cardioid polar pattern, covers a wide frequency response from 20 to 20,000 Hz, is remarkably low-noise, and combines a crisp, present sound with warmth. It's an ideal transducer for making your vocals shine in the mix. Incidentally, soul icon Amy Winehouse was already familiar with this, as she often and happily recorded with the sE2200.

If you're looking to run entire productions, the sE2300 would also be an attractive alternative: It's the multipattern version of the sE2200, offering cardioid, omnidirectional, and figure-8 polar patterns. Both microphones are true condenser microphones, and sE Electronics also equips them and you with a high-quality Class A circuitry with high-quality, discrete components. This level of professional technology is available for just 280 Euro in the case of the sE2200, and for 370 Euro in the case of the even more versatile sE2300.

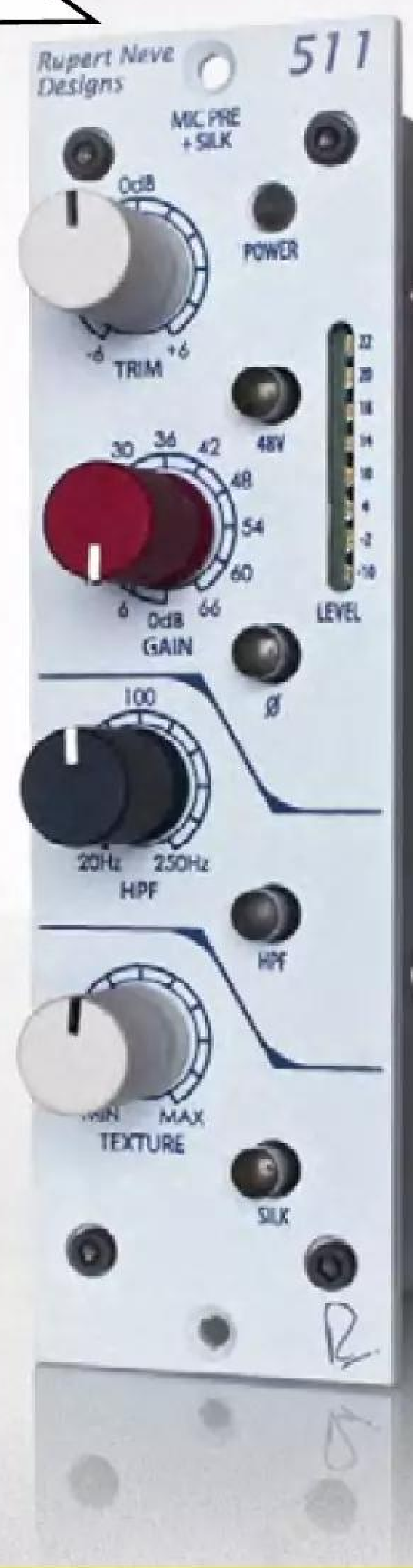
To ensure your vocals sound great even without a vocal booth, sE Electronics has been offering a clever solution for years with its reflection filters. The brand new SPACE (Specialized Portable Acoustic Control Environment) reflection filter further develops the reflection filter concept: SPACE features ten acoustic layers instead of seven, significantly increasing the effectiveness of this acoustic screen for reducing distracting ambient noise during recording compared to the still-available Pro version. Although slightly larger, the SPACE weighs barely more, and the newly developed mount is undoubtedly more flexible. The SPACE is available for 330 Euro, while the Pro remains affordable at 220 Euro.

sE
sE2200
sE
sE2300

Rupert Neve Designs 511

A true condenser microphone requires a suitable preamp. If it's also a real powerhouse, it can be an important tool for creating your signature sound. „Mister" Rupert Neve spent his long life creating devices with a very special sound, and the 511 microphone preamp module in the API 500 format is no exception. We're dealing with a Class A transistor preamp that provides a maximum of 72 dB of gain. This definitely puts you on the safe side in terms of headroom and allows you to work professionally. Noise on the recording is therefore not an issue, and the preamp also works well with low-sensitivity microphones like passive ribbons.

The high-pass filter, with a slope of 12 dB/octave, is continuously adjustable between frequencies of 20 and 250 Hz, effectively combating not only impact noise but also proximity effect. A Rupert Neve Designs specialty is also a must: the „Silk" circuitry of the preamp, fundamentally optimized for signal fidelity, offers a powerful sound feature that truly delivers the legendary Neve sound of the 1066/1073/1084 family in subtle doses via a continuously variable texture control. The preamp, with special Rupert Neve-style sound options, is available for a reasonable price of 938 Euro.



Cranborne Brick Lane 500

A powerful compressor is a must-have in any setup. But how about six of them—in one API 500 module, mind you? The sound-obsessed people at Cranborne Audio have created such a multipurpose tool with the brand-new Brick Lane 500. The new model offers six different compression characteristics—VELVET, FLOAT, SMASH, TAME, GLUE, and POLISH—that put the sound of legendary hardware compressors in your hands. The heart of the Brick Lane 500, its groundbreaking Modal PWM compression technology, makes this possible. For example, SMASH delivers the distinctive bite of world-famous FET compressors of American provenance, while VELEVT offers the musical, feel-good sound of vintage Vari-Mu style with tube-like harmonic compression.

Clever: The patchbay is reconfigured in each mode, offering each module its own unique compression style, with unique compression ballistics that fundamentally change the behavior of the Brick Lane 500. Consequently, you‘re dealing with individual attack and release control behaviors: rather ponderously slow in Vari-Mu mode or lightning-fast in FET style. The compression ratios naturally cover everything from gentle 2:1 boosts to aggressive 20:1 sound generators. The same applies to the knee characteristic, which can be rounded and gentle or razor-sharp and precise – depending on your preference and settings. The Brick Lane 500 operates 100 percent analog – there‘s no latency – and, overall, demonstrates the engineering skills of the Cranborn Audio developers, driven by true enthusiasm for high-quality analog sound.

The Brick Lane 500, which is also easy to use, is equally suitable for tracking, mixing, and mastering due to its sonic versatility. It‘s therefore a long-term investment for all production stages, which is why its price of 876 Euro is definitely reasonable.

INPUT
dB
BRICK LANE
modal compressor
THRESHOLD
ATTACK
STRESS
OFF
MAX
VELVET
FLOAT
SMASH
TAME
GLUE
POLISH
RELEASE
FAST
MODE
opto SYNC
OUTPUT
dB
IN
CRANBORNE AUDIO

Audeze LCD-S20

Good headphones are a must - no question about it. Magnetostats have rightly been highly valued for several years due to their superior transient response and fine resolution, which brings every detail to your ears. Audeze is one of the leading manufacturers of „planar magnetic“ professional headphones and can cover a wide range with its portfolio. Audeze‘s outrageously expensive monitoring specialists are rather unsuitable for your purposes due to their open design.

But the Americans also have headphones for recording purposes: The closed-back LCD-S20 offers the superior transient response of planar magnetic drivers, allowing you to effortlessly follow the click track. Thanks to the headphones‘ design, which features outstanding passive noise cancellation, the click will never reach your vocal track. For concentrated listening, the LCD-S20 offers studio-quality sound—after all, like the Audeze flagship CRBN2, SLAM technology ensures, among other things, improved spatial imaging—so you can easily create a rough initial mix. It‘s all the more pleasing that the LCD-S20 is available for an affordable 619 Euro, given Audeze‘s standards.

Discovered: Kitschkrieg

Laptop, laptop, love

For almost a decade, Kitschkrieg lead the way in German hip-hop. Their production process – obsessive, detail-oriented and marked by a deep respect for the roots – as well as their close, long-term relationships with a small group of rappers made them stand out from the crowded market. Now they have turned their backs on Europe. Has the risk paid off?

UK Songwriter Dré Six is production duo Kitschrieg's new muse.

KITSCH
KRIEG

Görlitzer Straße 52 in Kreuzberg. (Teil I)

For a feature by online retailer Stoked, Christoph Wilhelm Erkes, alias Fizzle, returns to the place where Kitschkrieg's biggest hits were created. Together with photographer-director Pascal Kerouche, he is standing in one of these typical and typically inconspicuous Berlin backyards, looking up at the windows on the fourth floor and talking about what has changed since Fizzle and his creative partner Christian Yun-Song Meyerholz, aka Fiji Kris, closed the studio once hidden behind those windows, terminated the lease and moved their home base from Germany to the USA. [1] It's 2024 and Kitschkrieg's American adventure has only just begun. And yet there is already a palpable feeling of melancholy when Christoph talks about the early years, when their sound was still a niche and they were standing at the beginning of their career. A few days and a long transatlantic flight later, he and Pascal will be sitting in Atlanta with Fiji Kris, who'll sum up the situation as follows: 'We can, of course, always go back to Germany. But then again, certain doors will undeniably close.'

Kitschkrieg did hatch their bets a little bit after leaving Germany. Their international debut album, German Engineering, was released in two parts. One documents their first steps in the United States and features several global superstars, including Future (almost 50 billion streams) and Mariah the Scientist (3 million followers). The other is dedicated to the British scene, about which the duo once admiringly said: 'The hottest shit comes from there, not from the USA.' [2] Musically, too, the difference could hardly be more glaringly obvious: While their American tracks lean more heavily on global trends such as trap, the British collaborations are dominated by the sounds of the 'hardcore continuum,' that glorious timeline that stretches from reggae and dub to jungle, via rave and drum n bass to dubstep and bass music, while also incorporating more modern trends such as amapiano. Kitschkrieg will never be able to completely break away from their roots – they simply love this music too much for that.

> » To get a good song going, vibe and writing and talking to each other are important. A simple recording doesn't need much. «

Sometime in the early 2010s

One evening, Christian arrives at the Brain Club in Braunschweig, arguably the city's most famous venue. The parties here go on for longer, the artists are more exciting, the guests are more relaxed and the beats hit harder. A band called Symbz is playing on stage, mixing hip-hop with dancehall, downbeat and dub. As a fan of all these styles, Christian is immediately hooked. But what truly fascinates him is how one of the members on stage plays, mixes and remixes the tracks live using self-built controllers. He's not the only one who notices Fiji Kris' boundless talent. Soon, one of Germany's leading bands, Absolute Beginners, among others, will come knocking on his door. But it is his connection with Fizzle that proves to be the most far-reaching. Christian books him in Krefeld, they become friends and meet Nicole Schettler aka awhodat, who will become the visual component of Kitschkrieg, at one of many dancehall parties in Cologne. [3]

Minimalism is Kitschkrieg's most distinctive feature. Their motto 'Laptop, laptop, lens' (the latter referring to awhodat's strictly black-and-white camera aesthetic) is not just a slogan but a veritable philosophy. ‚One of the first studios I ever worked in had a Neve Pre Amp and I realized that it basically has two knobs, one for the input, one for the output and it sounded great,' says Fiji Kris. 'I realised that good sound can be very simple – good lesson.' Fizzle agrees: 'To get a good song going, vibe and writing and talking to each other are important and a simple recording doesn't need much. My recording „chain" is very simple: Neumann U87, an Apollo Interface and that's it.' He pauses briefly. 'To be honest, you don't even need the Neumann.' Although they now frequently work in Atlanta at the famous Blue Room Studios, their second space in Los Angeles is similarly minimalist as their former Berlin headquarters: a pair of ATC SCEM 45 speakers – expensive but admired by studio professionals for their virtually distortion-free, clear sound – and the Trinnov Nova as a monitor controller. 'You walk in, plug in the Apollo audio interface, and you're ready to go.'

One would think that with such a minimalist approach, they would be able to churn out tracks in no time. As it turned out, however, the opposite was true for the duo: almost no one takes longer to finish a piece than Kitschkrieg. For a project that has been around for almost a decade, their studio output is downright tiny. The arrangements, stripped down to the essentials, are the result of endless deliberation and constant reworking. One of their

---

[1] https://www.youtube.com/watch?v=u2gHgGa5huQ
[2] https://www.wonderlandmagazine.com/2025/05/23/kitschkrieg-dre-six-interview/; [3] https://www.redbullmusicacademy.com/lectures/kitschkrieg

DISCOGRAPHY (EXCERPT):

// 1 / 2019
// Kitschkrieg / 2020
// German Engineering 1 / 2023
// German Engineering Zwei / 2024
// London‘s Calling / 2025

breakthrough singles, ‘Unterwegs’ with Jamule, is a good example. The track is a reinterpretation of the Seeed classic ‘Aufstehn’. Fizzle and Fiji Kris had already thought long and hard about the original – which offered some extremely interesting hooks, such as a beautiful, melancholy Mellotron part – and when they were in the studio with Seeed member Peter Fox, they presented their version to him. His reaction, as the two politely put it, was not exactly euphoric, but it offered enough constructive criticism to send them back to their laptops for several months. The final result, faster than ‘Aufstehn’ and enhanced with some silky smooth brass sections, ended up being more than worth the effort. [4]

2016-2023

Looking back, the slow pace of their creative process actually worked to Kitschkrieg‘s advantage in a way, as each single became a major event. Instead of collaborating with just anyone, Kitschkrieg sought out real muses and found them in Chemnitz-based MC Trettmann as well as rising Hamburg rapper Haiyti. In quick succession, the first two Trettmann albums, ‘#DIY’ and “Trettmann”, as well as Haiyti‘s ‘Montenegro Zero’ were released – and suddenly Kitschkrieg found themselves standing in the spotlight. The Trettmann song ‘Grauer Beton’ was one of their first anthems. ‘We still love the song today,’ says Fizzle, ‚It tells the story of growing up in east Germany and how it was difficult to adapt to the new system when Germany was re-united. It spoke to a lot of people, because it’s very honest and the production is clever and has a pretty iconic use of the 808 cowbell.‘ Fiji Kris nods: ’We started out with that cowbell sound, which in itself consist of two notes. By pitching it around to create a melody, a chord progression almost wrote itself.‘ It‘s hard to gauge how successful Kitschkrieg really were at the height of their fame. Their first album under their own name featured some of the biggest names in German hip hop, as well as mainstream acts Nena and Henning Mey Kantereit, and had considerable crossover potential. Their last release with Trettmann, ‘Insomnia’, even included Herbert Grönemeyer as a guest. ‘Montenegro Zero’ which tends to be swept under the rug a bit today, too, was a huge hit at the time of its release, inspired Haiyti‘s arguably best lyrics and gave underground hip hop a place on national television. On the other hand, in direct comparison with other German production duos, sales and streaming figures never went through the roof completely. By way of comparison, The Cratez from Göttingen scored 20 number 1 hits and over 100 top 10 tracks. And yet, the classic Kitschkrieg years up to around 2022/2023 have a certain magic about them that can neither be rivalled nor explained. Before setting off for the USA, Kitschkrieg ended their collaboration with their creative partners in this country, and today there is a certain wistfulness when those involved talk about this time – in interviews, Trettmann has likened the end of his collaboration with Christian and Christoph to the separation from his partner of 20 years. His first releases with a new production team are still hip-hop of the highest calibre, but they no longer capture the unique atmosphere of his previous works. Of course, some might say the same about the new Kitschkrieg productions.

Görlitzer Straße 52 in Kreuzberg. (part II)

It‘s a dull, grey, slightly rainy day in Berlin, and I‘ve come here to get to the bottom of this magic and think about whether Kitschkrieg‘s odyssey has been worth it. Christoph and Christian have now recorded two new LPs – one in England, the other in the USA – with a variety of rappers and singers, and the pace of their productions has increased significantly. They haven‘t completely changed their sound, but they have subtly realigned it. The dub references are placed more subtly in the background, while trap and even jungle have become more prominent. With its delicate, floating neo-soul sound, single ‘Slow Down’ is even an all-time highlight in their catalogue. For the latter, Nicole delivers one of her most beautiful videos, following Maria the Scientist in her convertible through a cool world seemingly made of greyish cotton wool. At some point, the camera takes off and it feels a little like you‘re in a dream, weightless, melting and following the flow to wherever it may take you.

And yet, in direct comparison, the streaming numbers for their German productions remain significantly ahead of their international ones. Perhaps, their latest project could point the way to the future. Together with British songwriter and singer Dré Six, Kitschrieg have once again produced a complete artist album, called ‘London Calling’, to which both sides contributed with equal passion. ‘Some of the songs you hear now started with Dré and his guitar. He wrote the songs as acoustic versions in his style and we took them and produced - almost remixed - them,’ says Fizzle. ‘Others started as beats by us and then we wrote together and recorded them. An example for this is the title track ‚London’s Calling‘ which was done that way.’ The album combines slow-motion house with psychedelic trance chords, powerful bass with broken beats and sparkling sequencers with shimmering offbeat accents. The highlight, however, is undoubtedly ‘Mad about you’ whose dreamy rhythm track is propelled forward by kalimba touches and handpan accents, exploring fascinating new timbres.

Hamburg-based producer Farhot has said, ‘I don‘t need new ideas. I need new personalities.’ Perhaps it‘s the same for Kitschkrieg. The immediate personal exchange with the artists, the joint development of a song, the possibility of discarding almost all vocals or making radical decisions if necessary – all of this has been a central building block of their success. For Fizzle and Fiji Kris, music must always be a product of love. You don‘t lose that love when you cross the Atlantic. You carry it with you always

Three beat portals in comparison

Earn money with Beatstars & Co.

As a hobby beatmaker looking to earn some extra money with their beats, it‘s easy to be overwhelmed by the countless beat-selling platforms. We‘ll give you an overview of the most important and best options.

Airbit

On the platform, you can upload beats, sound packs, and stems and add individual license agreements. The terms and conditions can also be flexibly adjusted. An interesting bonus: Buyers can upgrade their license later, for example, from an MP3 license to WAV or trackouts. The pricing model is clearly structured: For $8 per month with annual billing or $20 per month, you get access to all features. The free version only allows 20 beat uploads for serious producers that’s more of a trial version. But the investment is worth it, as the premium features include automatically generated YouTube and TikTok videos of your beats, the Infinity Store as a dedicated website, a Content ID system for monetization on YouTube, and Platinum Rewards, which give you discounts on products from manufacturers like Evabeat or PreSonus. In contrast to Beatstars, Airbit relies more on a focused marketplace without unnecessary extras.

www.airbit.com

Soundee

Those looking for a less gimmicky platform that focuses on clarity and data analysis will find Soundee an interesting alternative. The streamlined interface and intuitive operation make it easy to use. You can upload your instrumentals, stems, and sound packs to the platform and sell them using customized licensing models. The comprehensive analytics tool is Soundee‘s unique selling point. It provides detailed insights into listener numbers, sales, and buyer behavior, thus enabling a better overview. Soundee offers three subscription models. The free subscription allows up to 10 beat uploads, while the Pro plan, for 15 Euro per month with annual billing or 20 Euro per month, grants unlimited uploads. Additionally, you can create your own website and gain access to advanced tools. The Zapier integration is particularly interesting, allowing you to automate workflows and even integrate AI-supported support. Soundee is therefore aimed at those who like things simple, professional, and analytical.

www.soundee.com

Beatstars

Continue listening to
Top Charts
YOUR FIRST HIT STARTS HERE

Anyone who wants to produce beats and sell them online will sooner or later come across Beatstars. Here, you can upload not only your instrumentals, but also sample packs and stems, as well as offer services like mixing and mastering. Buyers can then purchase your self-created licenses. This means you can set the conditions under which your beats can be used. Does the buyer want to purchase the beat exclusively or for up to 100,000 streams? You determine all of this through your own licensing options - including pricing. Beatstars is financed through three subscription models. The Starter option, which lets you get started right away, is available for around 22 Euro per year. If you want more, you can opt for the Growth package for around 87 Euro per year, which includes the uploading of stems and unlimited access to services and sample packs. With the most expensive plan, for 208 Euro per year, you have complete access to all Beatstars features, including your own website, legal support from the Beatstars agency, and even a Content ID monetization program so your music can generate revenue on social media. In addition to the actual marketplace, Beatstars also sees itself as a community platform where producers can collaborate, exchange ideas, and network. Beatstars also publishes its own playlists and operates a chart system through which individual beats can gain additional visibility and even go viral. Essentially, Beatstars is a hybrid of Instagram, Shopify, and Amazon - but for beats.

www.beatstars.com

When promises turn into frustration

Real rappers vs. AI vocals

This article was originally supposed to be about recommendations for AI-based platforms for generating rap vocals. Instead, it's about marketplaces where you can hire real human rappers. But how did this come about?

Realistic, cutting-edge, emotional – these are just a few of the adjectives that operators of AI-based vocal generators use to advertise their services. At first glance, the offerings seem attractive: you can try many of them for free, have a variety of voices to choose from, and even with a paid subscription, you save money compared to using human artists. At first glance, everything speaks in favor of these services. In reality, however, the opposite is often the case…

Poor quality

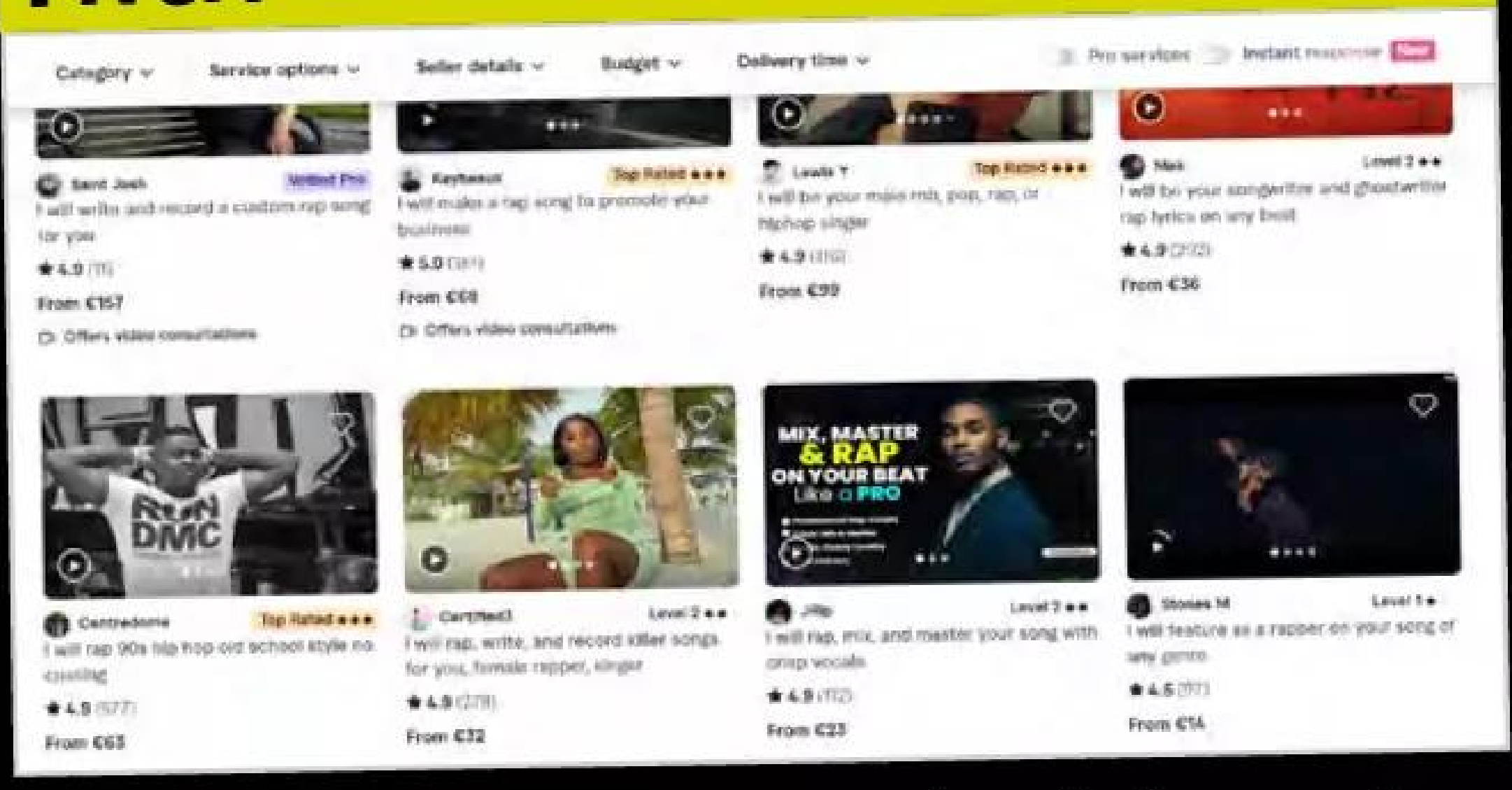
In preparation for this post, I tried various online text-to-speech services, including Eleven Labs, Uberduck, Audimee, and Musicful. Trying to achieve a meaningful, usable result, I spent hours tweaking prompts and markups. I finally gave up: the voices often sounded synthetic, lacked flow and emotion, and the audio quality was substandard. Anyone who has tried such platforms will understand the disappointment.

A question of perspective

I don't want to demonize AI in general. There are certainly good tools out there. However, you should ask yourself what you can actually save by using such tools. Because if I consider how much time I have to invest in fine-tuning a prompt, I could probably generate enough income in the same amount of time to hire an artist – who, ideally, would collaborate creatively.

As is often the case, there is no single right way. But that's not what this is about. Rather, I would like to encourage you to consider the use of AI or booking an artist for your next production from different perspectives to find the most efficient solution for you. You can ask yourself the following questions: Do I want to record a full vocal or just short phrases? Is my production tied to a financial factor? Do I want to implement my lyrics and ideas without compromise, or am I open to input and adaptations? If you decide to go with a real rapper, we recommend the following platforms…

Fiverr



Fiverr is one of the most popular platforms where creatives offer their services. A search for „rapper" yielded over 5,100 results, which you can narrow down using filters for budget, language, and delivery time, among other things. You can also refine your results further using the search function. Vendors have the option to provide videos, photos, and audio samples – you should definitely listen to them, as the quality of the offers varies enormously. You can also contact the vendor before completing a purchase to discuss details.

Fiverr charges a 5.5 percent service fee. This is calculated for each individual job – even for tips. An additional $3.50 is charged for jobs under $100.

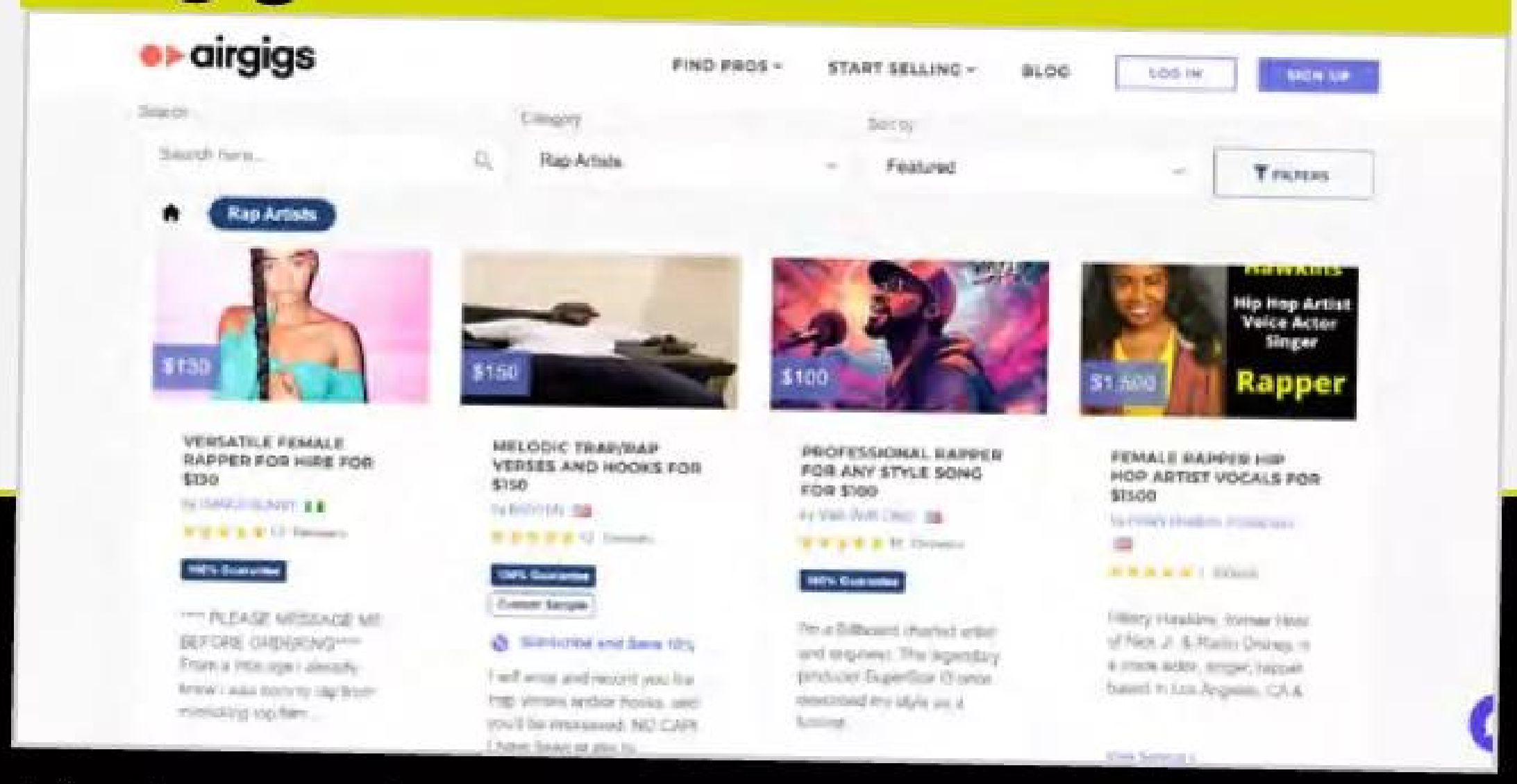
More information: fiverr.com

Soundbetter

Soundbetter describes itself as the world's leading marketplace for music production. The platform was acquired by Spotify in 2019 but has been back in the hands of its original founders since 2021. On Soundbetter, you can filter by rapper and genre. What's exciting is that you can also search for sound-alikes, such as „DaBaby," „Post Malone," or „Central Cee." The profile preview also reveals information about the artist's ratings, experience, and credits. Further information can be found on the profiles themselves, including delivery time, language, and audio samples. Advertisers can also list their studio equipment and provide an insight into their work and thinking in an interview.

More information: soundbetter.com

Airgigs



Airgigs was founded in 2012 and, according to its own statements, was the first online marketplace for professional studio services. It also offers a variety of services from songwriting to mastering. To find rappers, you can browse the „Rap Artists" category and filter by genre, delivery time, and price range, for example. As with the other platforms already presented, the artists' profiles include audio and video samples, reviews, and a description of the person and their services. Contact options are also provided. You can also post your project and see who applies. Postings can also include an audio sample so interested parties can get an impression of the production.

More information: airgigs.com

Hip-Hop dominates Germany's Spotify charts

German Rap beats Techno

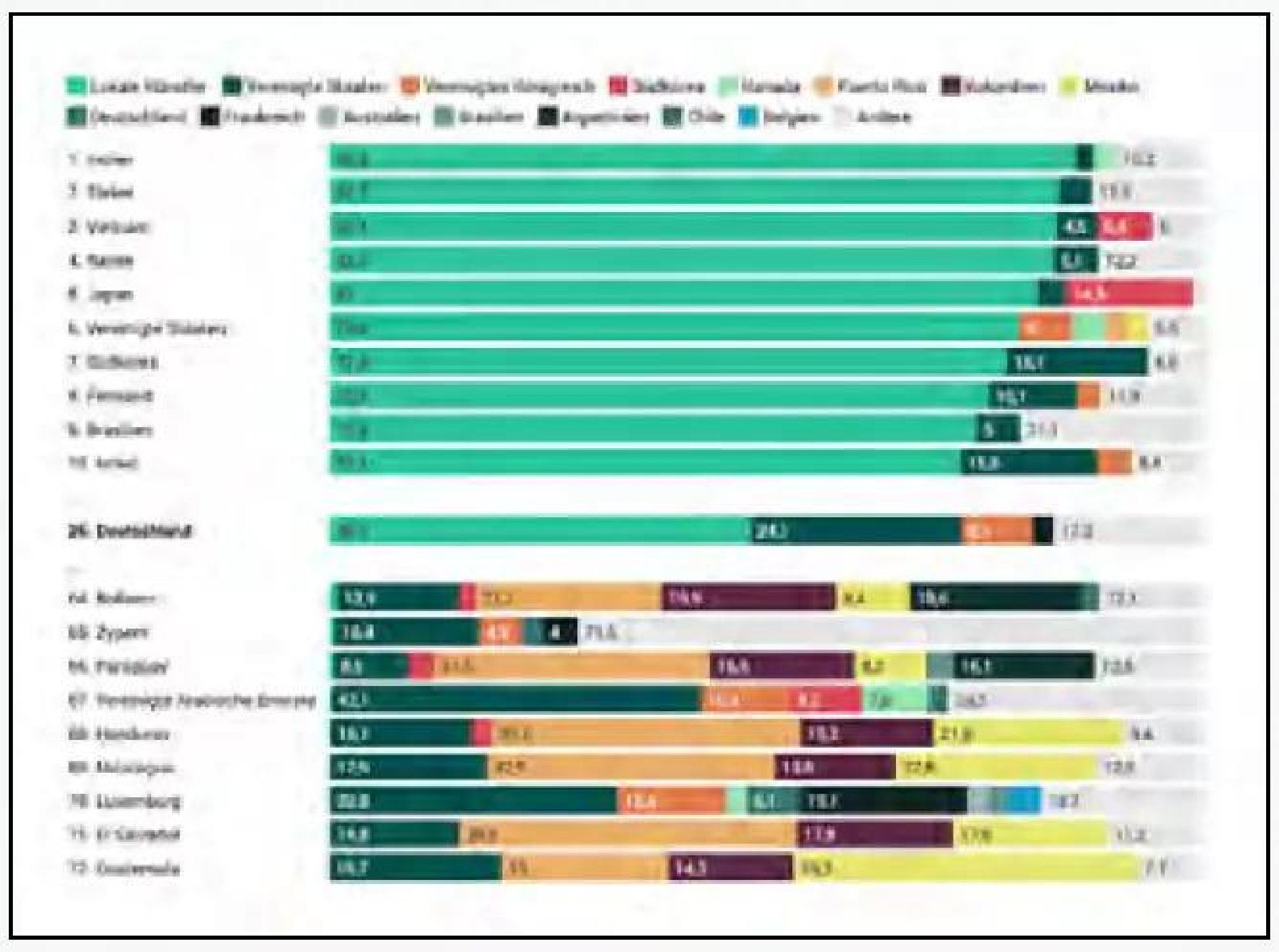
Hip-hop has conquered the German streaming landscape. An analysis of the Spotify Top 200 charts reveals that 73% of German artists' streaming success goes to rappers. Electronic music, in contrast, only accounts for 12 %.

German hip-hop is successful because it raps in German about specifically German experiences. Topics range from urban life in Frankfurt and Hamburg to aspects such as migration, identity, and social mobility, which resonate with the country's diverse population.

Hip-hop offers a framework for addressing topics rarely addressed in traditional German music: histories of migration, urban inequality, and cultural identity in a globalized world.

The success of artists like Pashanim (of Afghan origin), Apache 207 (of Turkish heritage), and LACAZETTE demonstrates how hip-hop has become a medium through which Germany's multicultural reality finds its voice. These artists rap in German but draw on experiences that reflect the country's demographic changes.

In a global comparison of music streaming patterns, Germany occupies a mid-range position in terms of local versus international music consumption. Ranked 26th out of 73 countries surveyed, Germany is almost exactly in the global median. It exhibits neither the strong local preference observed in countries like India and Turkey, nor the clear international orientation of smaller markets.



Germany in international comparison: Countries with pronounced language barriers and large domestic markets, such as India, Turkey, and Italy, exhibit significantly higher levels of local support, while smaller markets and English-speaking nations tend to show lower percentages.

The acts at the forefront of the German Hip-Hop boom

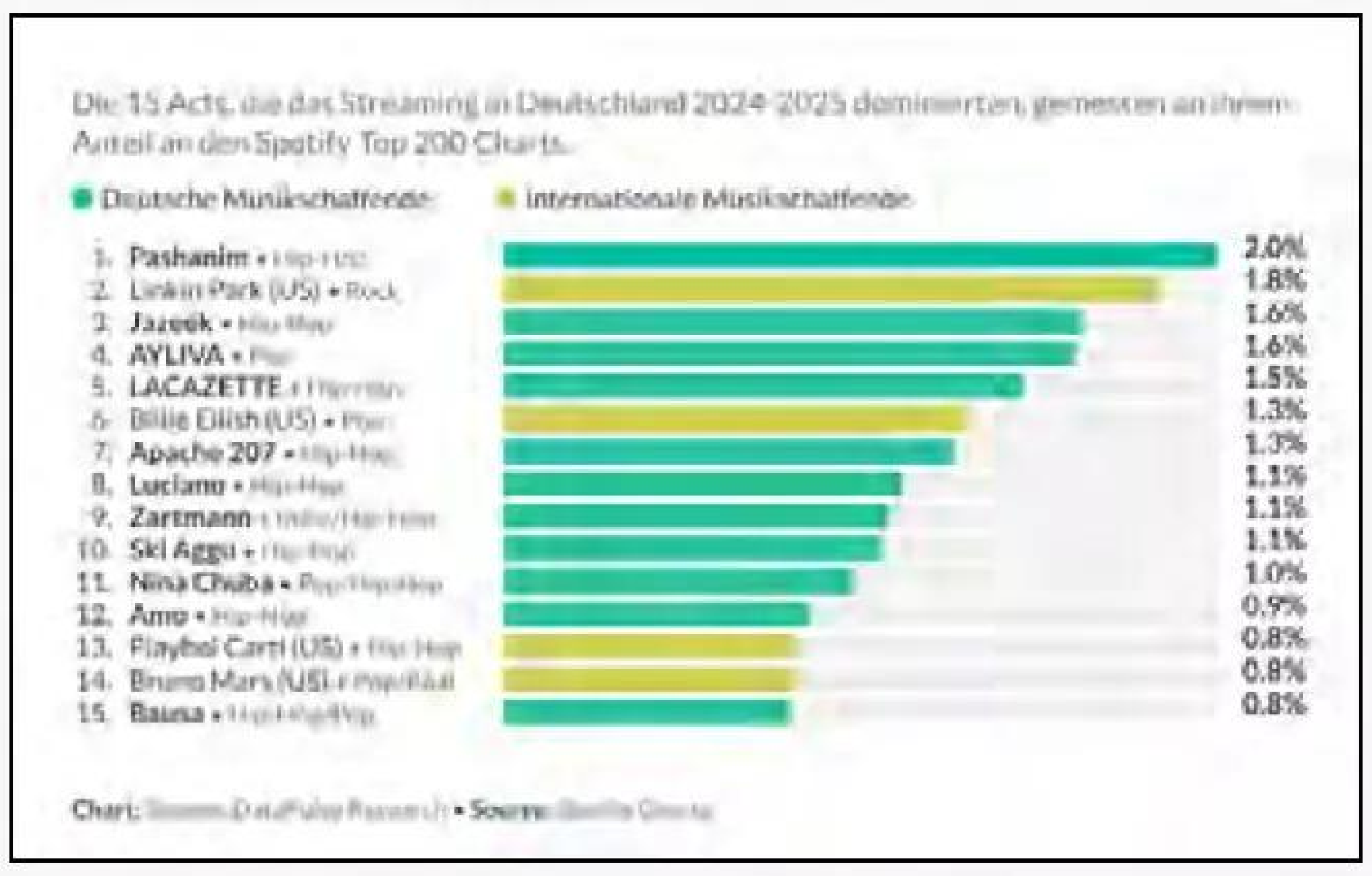
The leading German acts on Spotify underscore hip-hop's market dominance: Pashanim generates 2.0% of all streaming activity in Germany, while Jazeek (1.6%), AYLIVA (1.6%), LACAZETTE (1.5%), and Apache 207 (1.3%) complete the top five. This concentration demonstrates hip-hop's significant presence in the German streaming market.

This focus contrasts with other German musical traditions. Despite Berlin's prominent club scene, electronic music accounts for only 12% of streams by German acts. Rock and metal genres represent less than 3% of domestic streaming activity, while traditional Schlager music accounts for a mere 0.3% of German music creators' consumption on the platform.

The deeper implications: cultural patterns

The popularity of hip-hop in Germany represents more than just changing musical tastes; it reveals how the country is processing its current identity. The success of German-language rap offers a framework for addressing social realities that traditional German music has rarely addressed: urban diversity, migration experiences, and generational change.

Language matters: German rappers are successful because they rap about German experiences in German. This proves that local relevance beats international imitation.



Germany's music landscape: Local heroes vs. global stars. An analysis of German artists' performance in the Spotify Top 200 charts shows that 73% of local streaming success is attributable to hip-hop and rap.

Cultural Evolution: Hip-hop has become the medium through which young Germans process migration, identity, and social mobility.

The paradoxes revealed:

Berlin's Techno myth: The „Techno Capital of the World" barely reflects electronic music in its streaming figures; club culture doesn't translate into daily listening.

Munich's contradiction: Bavaria's traditional stronghold consumes more international music than any other German city; tradition and streaming habits diverge.

The disappearance of rock: Legendary acts like Herbert Grönemeyer and Udo Lindenberg collectively have less streaming influence than individual young rap acts.

Hip-hop as Germany's musical language

The data tells a clear story: Hip-hop has become Germany's dominant form of musical expression, reflecting urban life, migration, and identity. Accounting for 73% of the streaming success of German musicians, rap has evolved from an imported genre to the primary vehicle through which Germans process their contemporary experience.

While Berlin's Techno clubs make international headlines, German streaming habits reveal a different reality: one in which urban experiences, multicultural identity, and social commentary find their voice through hip-hop beats and German lyrics.

Germany's position as the 26th country worldwide in supporting local music demonstrates how the country maintains a balance between openness to international influences and the development of a distinctly German form of global music. It proves that authentic local expression can flourish in universal formats. ::

Courtesy of Skoove and DataPulse Research. The full study can be found on the Skoove website. [1].

---

[1] https://www.skoove.com/blog/de/spotify-lokal-vs-global-musik-deutschland/

32-bit
FLOAT
TASCAM
DR-07XP
DR-05XP

DR-07XP · DR-05XP

Record anything, anywhere

now with professional 32-bit float resolution*

32-bit float is all the rage. Why is that? Because it makes your recordings sound better than ever before. And because it's unlikely you'll ever miss a recording again. With the latest version of our most successful handheld recorders, you can now benefit from this technology. The **DR-07XP** has adjustable condenser microphones for a variety of applications, while the **DR-05XP** has fixed microphones, making it universally applicable and even easier to use. Of course, both have a USB audio interface mode and much, much more.

Find out all the details on our website or from your specialist dealer.

* Selectable WAV with 44.1/48/96 kHz, 16/24-bit or 32-bit Floating Point | MP3 with 32–320 kbit/s at 44.1/48 kHz

tascam.eu/r/Mqk0

Distribution: **TASCAM Division | TEAC Europe GmbH**
Bahnstr. 12 | 65205 Wiesbaden | Germany | Tel. +49 611 7158-0 | www.tascam.eu
© 2025 TEAC Corporation. All rights reserved. All specifications are subject to change without notice.

TASCAM

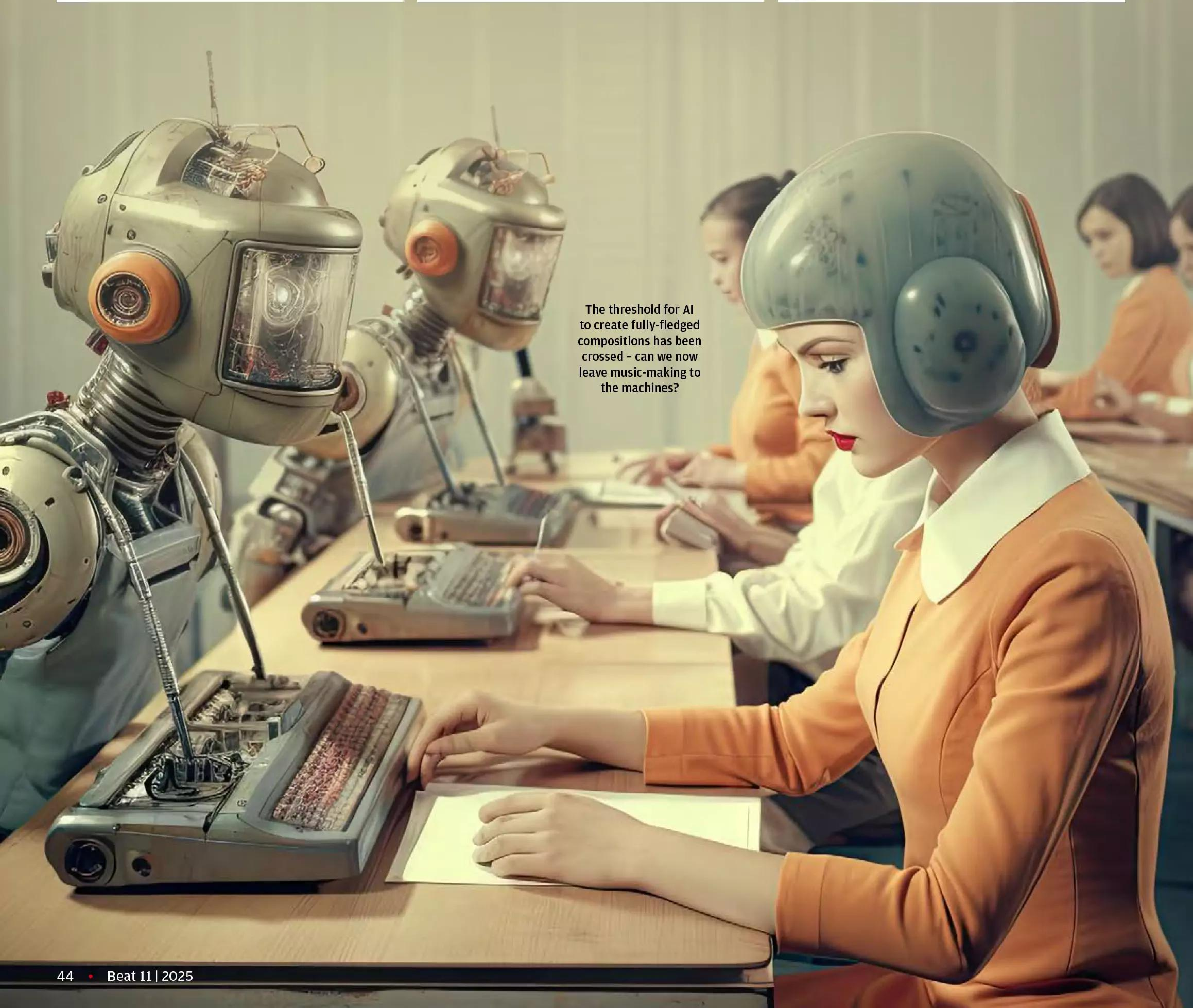
Digital Culture: Songwriting and AI

The singularity is here

The latest generative apps have reached a quality level that leaves even sceptics breathless. Fully produced songs at the touch of a button – it's a shock that was bound to happen. What now? **by Tobias Fischer**

The revolution seemed to have crept up overnight. Dave Malkoff, editor for CBS Morning, a popular American news programme, visited YouTuber Rick Beato to get up to speed on the latest music software. Beato, known for his critical stance towards songwriting farms and the impact of AI on creatives, first generated a photo of a virtual singer named Sadie Winters in front of his astonished visitor's eyes and ears, prompted some melancholy lyrics and then entered them into the current version of Suno. Using this input, the app generated the song 'Walking Away,' a gently pulsating mid-tempo synth-pop ballad. When Malkoff played it to a few passers-by, not one of them even remotely suspected that it might be a prompted performance. Even country songwriter Parker Welling, who openly wonders about the ethics of AI in the arts, was amazed at some points by the artful construction of the melodic arch. [1]

The CBS video is impressive, and even Beato himself looks a little overwhelmed at the end when he attests to Sadie Winters' 'great voice' and admits that it's all 'pretty incredible.' But for insiders, this is nothing new. Beato discussed pret-



The threshold for AI to create fully-fledged compositions has been crossed – can we now leave music-making to the machines?

> » The simpler the recipe for a song, the easier it is to use it to cook similar dishes. «

ty much the same topics in interviews 12 months ago. Already then, Udio and Suno were able to produce technically clean, almost human-sounding songs. When I spoke to producer Toby Gad (Beyoncé) in May 2024, he laughed briefly when I expressed doubts about AI‘s ability to write truly moving songs. He said he had seen some tools that would soon prove me wrong. The CBS feature only reinforces that point.

In terms of composition, software models have already caught up with humans for some time.

In 1981, composer David Cope was commissioned to write an opera. Unfortunately, Cope suffered from acute writer‘s block and found himself unable to deliver the music and libretto. Instead of despairing, he programmed an app called EMI – Experiments in Musical Intelligence – which was designed to copy his compositional style and apply it to new pieces. Working on EMI took Cope many years, but once the application was up and running, he completed the opera in two days. He then fed his programme with Chopin, Bach and others, and in concert halls most guests could not distinguish the results from the originals. However, Cope‘s decisive achievement was not his software, which was never sold as a commercial product, but rather his groundbreaking shift in the actual essential questions: What, exactly, defines a compositional style? What distinguishes the work of one composer from that of another? Only after these questions could be answered was EMI able to produce new scores which genuinely sounded like him. [2]

Guitarist, composer and producer Markus Reuter also works with software he programmed himself for his orchestral-, ensemble-, and solo instrumental works. In a conversation two years ago, he predicted the current developments with remarkable accuracy – and instantly provided an explanation: ‘An album like Disintegration by The Cure could have been made by AI,’ he said at the time. „It follows clear rules, and you could easily instruct someone to use those rules to make new music that would be very close to the original. I think that more chaotic, less defined music is more difficult for a machine to produce.‘ The Russian composer Prokofiev, who started out unconventionally but later switched to a conservative style for political reasons, is a good example. ’When you try to define him as a brand, it suddenly gets really difficult. The simpler the recipe, the easier it is to use it to cook similar dishes.“

So why the sheer astonishment that songs can be generated at the touch of a button?

Perhaps because it goes against our idea of what constitutes art. Tangerine Dream mastermind Thorsten Quaeschning, for example, summed up his personal view of AI as follows: ‘To me, AI often feels like someone copying other people’s diaries and pretending they’ve lived it themselves.’ Interestingly, however, many great works have been created precisely by copying diary entries, long before AI was a buzzword: Dubstep pioneer Burial was celebrated for music that perfectly captured the gentle depression that sets in after a night of dancing. But none of it was ‘real.’ In fact, according to his own statements, he had never been to a club at the time of his first EPs and debut album and had only imagined all these feelings when his brother told him about his experiences in London‘s dance temples. Based on these ‘hallucinations,’ he became a figurehead of the electronic underground. [3]

The fact that Burial‘s music is very deeply felt, dark and serious undoubtedly helped this reception. The fact that we don‘t believe an AI like Suno is capable of coming up with something similar has to do with the classic misconception that great emotions and artistically valuable intentions are required to make great art. Markus Reuter sees it differently. He argues that it has precisely been a characteristic feature of 21st-century music that many chart successes simply came about by a few tech-savvy nerds tinkering with their devices. Tracks that move us deeply do not necessarily have to be based on a brilliant idea or deep emotion: ‘Let‘s say a couple of 15-year-olds get together and write dark rock music,’ says Markus, ‚their only intention is to make themselves more attractive to potential partners. But then listeners perceive it as a musical phenomenon. Something truly beautiful and great has thus emerged from a very simple motivation. Art cannot be judged solely on the basis of the intention behind its creation.‘

When it comes to commercial charts music, Markus‘s statement may even need to be reversed: the fewer ‘deep’ emotions that influence the creative process of a song, the better. Country music took a quantum leap in quality when labels began to house their best writers in office-like cells and restrict their daily routine to standard 9-5 working hours. The notorious ‘writing by committee,’ as part of which songs are written in huge quantities in groups of up to 15 writers, is a logical result of this approach: in a creative process based on the division of labour, everyone contributes the part they are best at. Although the sheer volume of material created during these sessions by default means most of it will be mediocre, it has clear benefits: If the best ideas are assembled into finished songs from many perfect little pieces and in accordance with the above rules, the result will more often than not be something that is superior to supposedly more artistic and ‘uncompromising’ solo visions.

The fact is, however, is that despite its bad reputation, songwriting by committee actually increases the overall human contribution because it involves a lot of people for each production. .

The use of AI, on the other hand, does the opposite.

It moves all of the small individual steps into the notorious black box of the statistical field and then reassembles everything automatically. What previously required 15 experienced authors now requires only one. One could therefore argue – and many IT companies actually do – that this movement further democratises access to the means of making music because it cuts out all of the technological expense and mediation that stands in between a good song and its production. Unfortunately, however, it is no longer the means of making music that stand in the way of a career in the arts, but the channels through which music is distributed. And in this particular domain, the concentration of power will only increase thanks to AI.

As a result, it is more than obvious that AI will give birth to a new type of artist, just like every other groundbreaking technology before it. When hardware prices fell in the 1990s, for example, it was suddenly no longer classically trained musicians who were making the most exciting contributions but simply fans and ravers who were caught up in the wave and patiently taught themselves the increasingly affordable technologies and techniques. Many of them did not even know how to play an instrument; a laptop and a mouse became the most common input methods. It will therefore be interesting to see what distinguishes a good music prompter from a bad one. It will also be interesting to follow the implications for copyright law. Strictly speaking, AI compositions still cannot be protected. However, I strongly suspect that the most popular prompters will soon feel like the actual authors of the songs even if their prompts are ridiculously simple. What will happen when they no longer accept this inequality?

For Markus Reuter, it was clear very early on that the most effective lever lies in the rules of making music. His own composition tool creates music according to principles that cannot (yet?) be generalised by AI and therefore cannot be copied – they are dynamic rather than rigid. Of course, this will hardly result in a lot of charts material. Which doesn‘t mean the future is entirely bleak. Perhaps it will be enough for creative people to regain the confidence to develop basic ideas without technological aids. This could mean leaving the devices switched off until an idea for the music emerges in your mind‘s eye/ear. Even if it is a simple song with three chords – that would instantly put you one step ahead of AI.

---

[1] https://www.youtube.com/watch?v=8uf8CCTItVo; [2] https://computerhistory.org/blog/algorithmic-music-david-cope-and-emi/
[3] https://www.thewire.co.uk/in-writing/interviews/burial_unedited-transcript

Portrait: Raz Ohara

Handcraft

The Danish musician Raz Ohara looks back on a long career in various genres and bands. On his new album under his own name, „Memories Of Tomorrow", he places great emphasis on handcraft, as every synth was played live. He has consciously avoided loops, samples, and programming. This analog charm and imperfection create a more human electronic album, incorporating influences from soul, trip-hop, downbeat, and ambient alongside electronica. We spoke with Raz about his work.

Interview: Sascha Blach

Photo: Ishka Michocka

Beat / ***What has your musical career been like so far?***

Raz / I started writing songs on guitar and piano at 12. At 14, I was part of a hip-hop crew and rapping. At 16, I began blending both genres, leading me to trip-hop. At 18, I moved to Berlin and discovered electronic club music in all its facets. This led to performances across Europe, the USA, and Latin America – where I also spent some time in the rainforest.

Beat / ***Which music has shaped and socialized you?***

Raz / My aim is always to make the best possible music - without compromise. Even if you could be „the next big act": Making music just to fit a certain formula because someone expects it is not a solution. Whoever stands in this tradition, I feel connected to them.

Beat / ***On your new album, you played all the synthesizers live and consciously avoided loops, samples, and programming. Can you explain the philosophy behind it?***

Raz / It's about creating everything from the ground up with my own hands – with the in-

> » It's about creating everything from scratch with my own hands. «

tention of creating something unique that allows for expression in one‘s words. When I work with purchased samples from a library, I know that many other people have probably already used them. That‘s why I record instruments myself to create my own samples or loops. It is also part of my craft – that‘s where the joy of producing lies for me. I leave my personal fingerprints at so many levels throughout the entire creation process of a piece. For example, I started recording on old cassette recorders. From there, I go to the interface and begin working with samples and loops in Logic. Working with vintage equipment is also much more manual than just programming on a small screen. The workflow is more organic, and the sound often requires little post-processing. The sound I want to hear is usually almost there when I record it. However, when I work with digital gear, I tend to edit it until it sounds almost analog or vintage. My general philosophy is: I record every sound I use myself because, for me, the message and intuition of a song begins right there – and not with the idea of lyrics or harmony.

***Beat /* After recording, how deeply do you delve into editing? For instance, is quantization on the audio level a no-go for you?**
Raz / Nothing is an absolute no-go. It always depends on what the project and the concept demand. But the idea of recording with great musicians and keeping the editing afterwards as minimal as possible has fascinated me more and more in recent years. The scenario of bringing together brilliant musicians to create magic is exactly what I‘m working towards more and more. For example, for my current album project (still in progress), I recorded an improvising jazz quartet in Lisbon. Each musician was in a separate room – to prevent crosstalk and allow for editing afterward. We recorded dozens of improvisations over a week. Originally, I wanted to shape an experimental ambient album from it, but the group‘s improvisations were simply outstanding, as was the sound quality of the recordings. In the end, I was able to create two albums from this session – one of them entirely without any post-editing. I only select a few takes and prepare them for stem mastering, that‘s it.

***Beat /* The album info states: „All tracks are songs and can be played by Raz on an acoustic guitar.“ Do you really write your pieces that way – on the acoustic guitar, even though they end up sounding heavily electronic? What does your typical songwriting process look like?**
Raz / Yes, I write songs on the guitar. Or I get inspired by a loop I create in a DAW. Currently, I often start with improvisations on the piano, sometimes with a single vocal line that comes to me in everyday life. However, when it comes to electronic or loop-based music, I usually start with the percussion tracks to have a rhythmic foundation. This makes things easier but can also be limiting. For example, sometimes I listen to records to find loops that only contain sound – and build everything around that one loop. That‘s exactly how traditional hip-hop music works. The important thing is to keep experimenting through different methods. In other words: as an artist, you need to be aware of your comfort zones to be able to leave them. And honestly, life is too short to work for the industry. Take your time, don‘t just deliver!

***Beat /* Electronic music is often loop-based, while on the guitar you work more with harmonies and chords.**
Raz / I like to mix genres. I want to tell a story – sonically and through productions. You can hear in my music where I‘ve been musically throughout my life. With my first two albums („The Last Legend“, „Realtime Voyeur“), there was a first chapter. Today I see myself in the middle of my musician‘s life – with a backpack of 30 years of songwriting and production – and at the point where I‘m redefining myself and entering a more mature phase. My next releases could be more conceptually driven and have a clearer storytelling within an album. I‘m open to new paths – and I believe my music will become more conscious and thoughtful.

***Beat /* Nevertheless, your new album has a hypnotic effect at times. Do you have to be an especially good performer for that when you play everything live instead of looping?**
Raz / Regarding the hypnotic aspect: I create an arpeggio as a MIDI track in Logic and then use it to control an analog synthesizer. This way, I can record countless takes while playing with the filters. Often, filtering alone creates the arrangement of a track – so this process is quite handy. For example, you start with a strong high-cut on the synth track and then play with the cut-off filter over the entire track to create development. In this respect, I do work with a loop – but I record its dynamics live. And yes, if you play loops live with your instruments, you need certain skills to some extent. Fortunately, editing today is much easier than 30 years ago when recording with tape machines.

***Beat /* Do you think your work process is more time-consuming than other acts?**
Raz / Yes. Today it is very easy to produce electronic music. Many producers no longer even know that a „sample“ was originally something you recorded yourself and then processed for days. Today, a service like Splice is enough. Tomorrow you might only need good AI software. But precisely in that I see a lack of originality: when you give away what is actually your craft – or should be. Art needs a soul. Art needs suffering. Art needs someone standing behind a work as a mirror of the world. Art needs someone to give and someone to receive. But what are you really giving if it‘s not entirely from you? If we lose our craft skills, we won‘t have much to offer. As a writer once said: We share love through our work. In my opinion, we‘re making ourselves increasingly obsolete, giving less meaning to life – by blindly surrendering to the revolution of new technologies. A few benefit from it. But certainly not culture – and not humanity as a whole.

***Beat /* Do you have a location where you usually produce, and are there specific times of day that work best for you?**
Raz / I work best in the mornings. When I notice that I can no longer make music at home and alone, it‘s time to find a new setup outside and be inspired by a different environment with other people.

***Beat /* What did your setup for „Memories Of Tomorrow“ look like?**
Raz / Mainly vintage equipment: ARP and Moog synthesizers, tape echo delays, organic African percussion instruments, but also classical instruments like piano and guitar.

***Beat /* The sound is pleasantly warm, soft, and dynamic. Was mixing a big challenge?**
Raz / We didn‘t change much during the mix – it was important to maintain the recorded sound. We mainly adjusted the volumes and did some tidying up.

***Beat /* The title „Memories Of Tomorrow“ is actually a contradiction in terms. What‘s behind the concept of the album?**
Raz / The title refers – in a spiritual sense – to stepping beyond space and time. From beyond the veils of our matrix that we experience as humans, one can look at both the past and the future simultaneously.

***Beat /* Besides your solo project, you‘ve played in many bands and collaborated with other artists. Where do you see the advantages and disadvantages of a solo project compared to that?**
Raz / It's mainly about: What can you convey with whom or with which project? So far, I've always written my guitar songs just for myself, but I think I want to change that and soon work with someone who hopefully crosses my path.

www.instagram.com/razohara

6.000 listeners
are already on board! You too?

BEHIND THE BEAT

Episode #52 with Anfisa Letyago

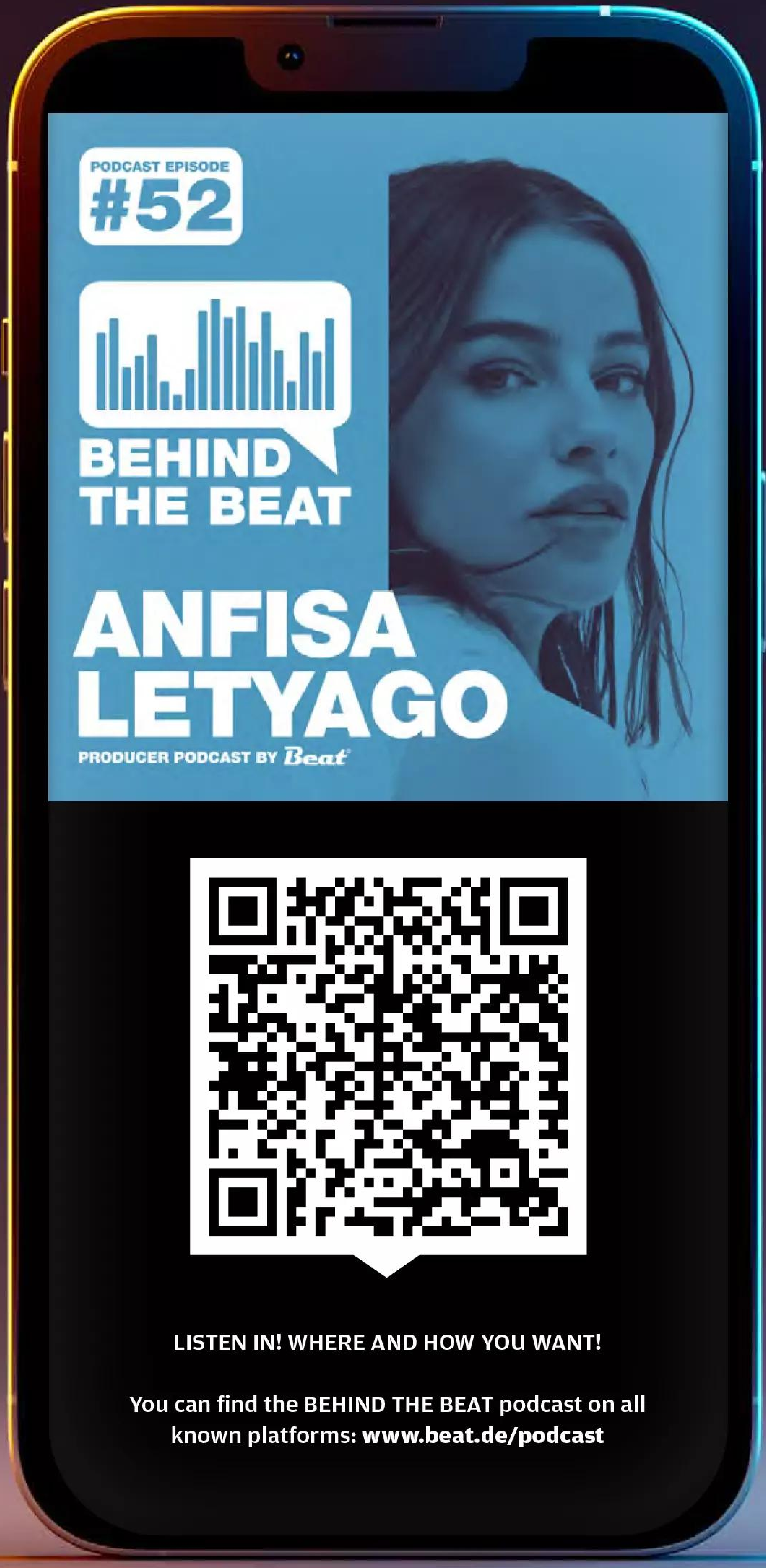
Ice cold and mysterious

Tobias Fischer is your host for the Behind the Beat Podcast. This episode is dedicated to Anfisa Letyago, whose new singles once again demonstrate her relentless drive to keep re-inventing herself.

Anfisa Letyago comes from a family of pastry chefs and cooks. So it's no surprise that her love of good food is part of her DNA. Is the espresso she still lovingly prepares by hand with a small stove-top-bialetti a brief distraction from her studio work? Or does making music just fill the free time between one cup of coffee and the next? For the Siberia-born, Italy-based artist, this is an anything but easy question.

Her versatile oeuvre offers an intriguing perspective on an eternal dispute: Is art a field of skills or the expression of an inner urge? Letyago's career has always combined DJing and production right from the very beginning, which has awarded her a clear view of the craftsmanship inherent to art on the one hand and the transcendental moments of music on the other - the fine line running between a profession and a vocation.

Initially, though, it was mainly through her DJ sets - oscillating between ritual trance and unbridled ecstasy - that she opened up creatively, whereas many of her early releases were still devoted to a more



LISTEN IN! WHERE AND HOW YOU WANT!

You can find the BEHIND THE BEAT podcast on all known platforms: **www.beat.de/podcast**

Spotify · amazon music · Apple Podcasts · Pocket Casts · Castbox · Google Podcasts · podcast.de · deezer · EVOSONIC traditional minimal techno approach. Increasingly, however, Letyago found her own voice as a producer as well, pushing into uncharted territory with each new release.

First indications of this experimental streak were initially evident on her B-sides such as “Shot” on the 2019 Bright Lights EP, for example, which, with its mysterious string harmonies over a cold, monotonously pounding beat, was somewhat reminiscent of Moby‘s anthemic “Go,” a personal favourite and a piece she had the honor of remixing. The Listen EP, then, marked a turning point: Tracks became slower, structures more complex, the moods felt more sensual, and Letyago now also took on the role of vocalist.

This constant search for new horizons defines her identity as an artist, while the continuous optimization of sound and arrangement represent her drive for perfection. But wherever the journey may take her – it always starts with a coffee.

instagram.com/anfisaletyago

www.beat.de/podcast

Scan the QR code and listen to all episodes!

PODCAST EPISODE
#51
BEHIND THE BEAT
ADAM BEYER
PRODUCER PODCAST BY Beat

PODCAST EPISODE
#50
BEHIND THE BEAT
MARA SCHWERDTFEGER
PRODUCER PODCAST BY Beat

PODCAST EPISODE
#49
BEHIND THE BEAT
AN ON BAST
PRODUCER PODCAST BY Beat

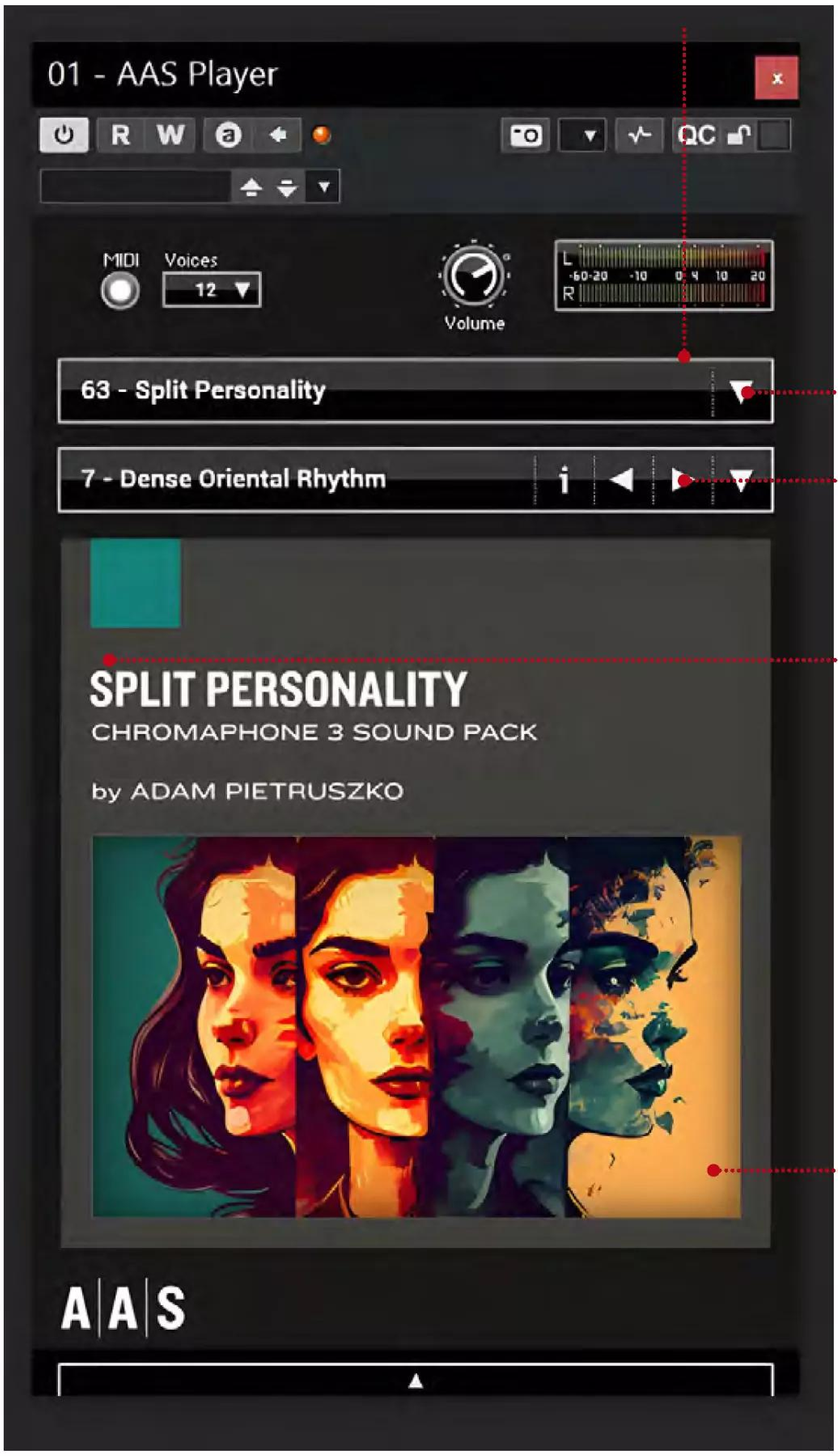
Spotify · LISTEN ON amazon music · Apple Podcasts · Pocket Casts · Castbox · Google Podcasts · podcast.de · deezer · EVOSONIC

More info:
Info at: www.applied-acoustics.com
License & Password: www.serialcenter.de

Software Highlight: 2 Instruments by AAS

Choose freely from 78 packs!

This month, Applied Acoustics Systems is rewarding you twice! Two sound instruments of your choice are waiting for you—packed with inspiration for your next tracks. And the selection is huge: You can choose freely from 78 packs—whether it‘s fat vintage synths, trendy club sounds, experimental modular sequences, or otherworldly soundscapes. Your next musical adventure starts here! by Mario Schumacher



From Vintage to Future
The libraries were developed using the latest AAS instruments: Ultra Analog VA-3, Multiphonics CV-3, Chromaphone 3, Lounge Lizard EP-5, String Studio VS-3, and Strum GS-2. This gives you an enormous range of sounds—from analog classics and modern digital textures to amazingly realistic acoustic and electric sounds.

Immediately Playable
In the browser, you can easily switch between the different presets using the arrow keys. Thanks to categories such as Basses, Leads, Pads, and Percussion, you can find the right sound in a flash. For even more expression, simply move the Modulation Wheel.

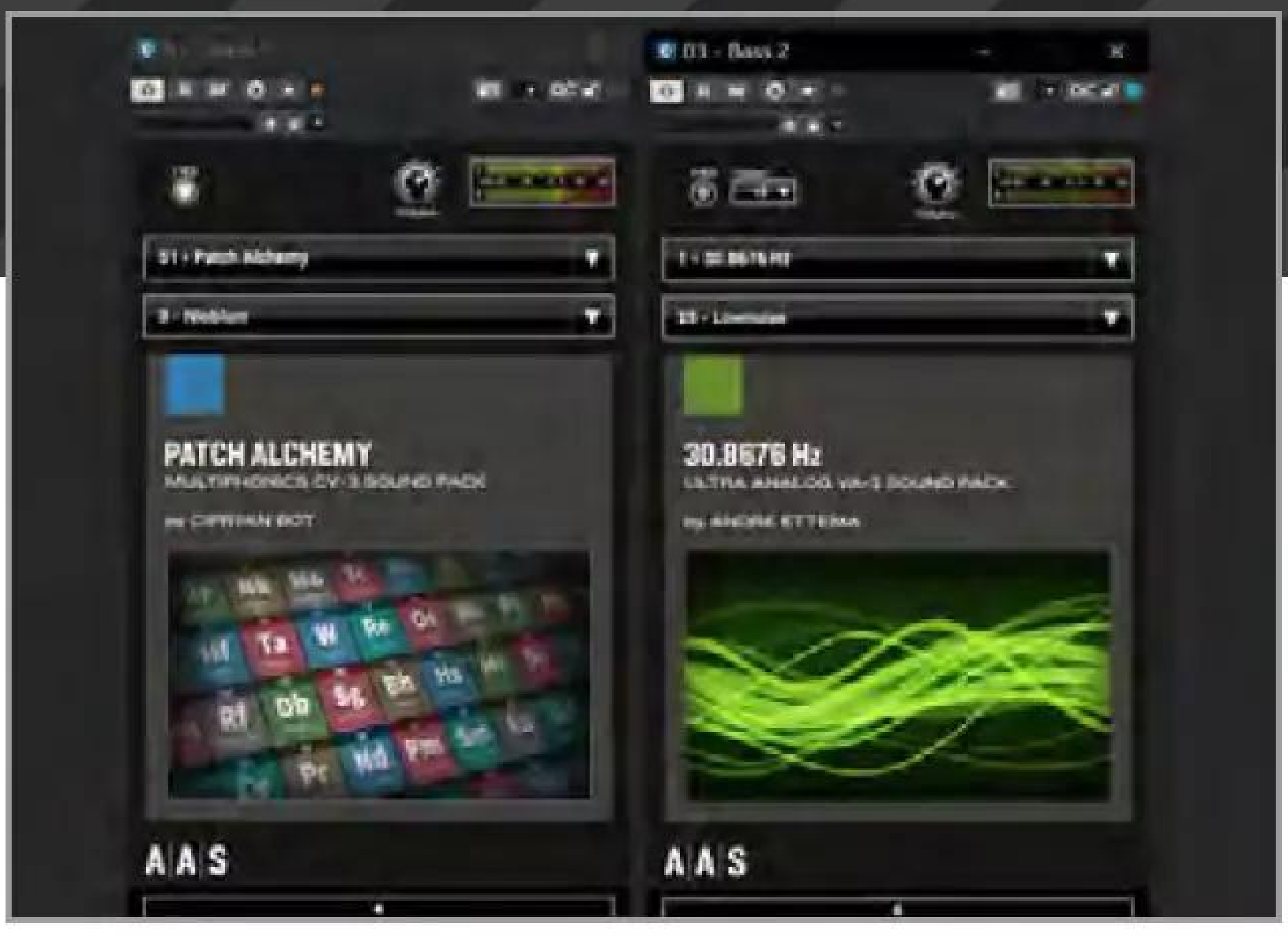
Your Sound Hub
All 78 sound packs can be used directly in the free AAS Player. Also included: The best-of collection Swatches with over 780 presets from 20 renowned sound designers.

Dive Deeper
All sound packs are based on physical modeling, which makes them particularly responsive to your playing. If you own the respective instrument plug-in, you can also edit each preset in detail and expand it into your own creations.

REGISTRATION & INSTALLATION

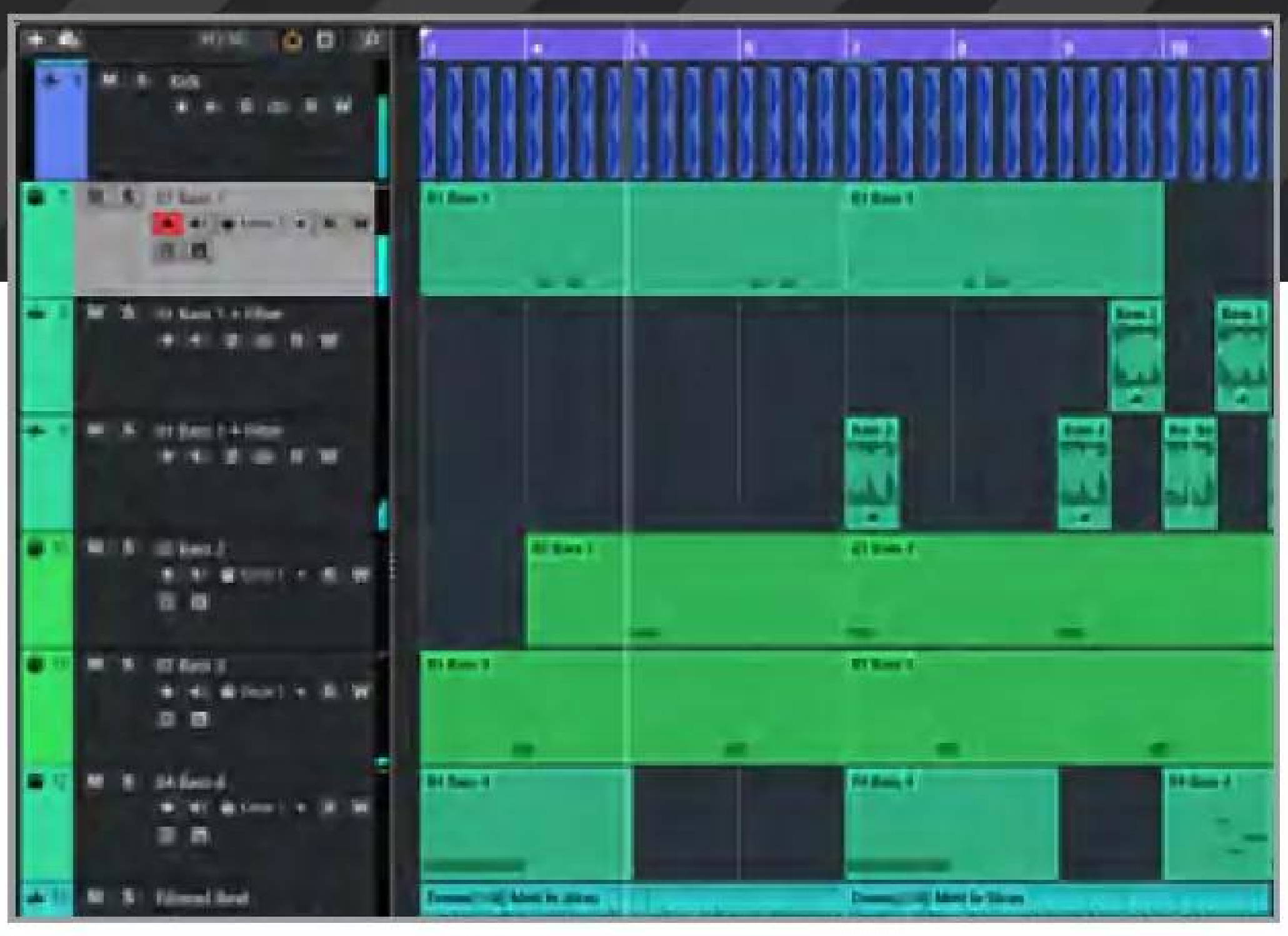
The registration of your two sound instruments from AAS is done via www.serialcenter.de. You will then receive a link to register and download your favorites from a total of 78 sound packs.

[1] www.nativeinstruments.com; [2] www.eventide.com; [3] www.arturia.com; [4] www.kickstart-plugin.com; [5] www.applied-acoustics.com



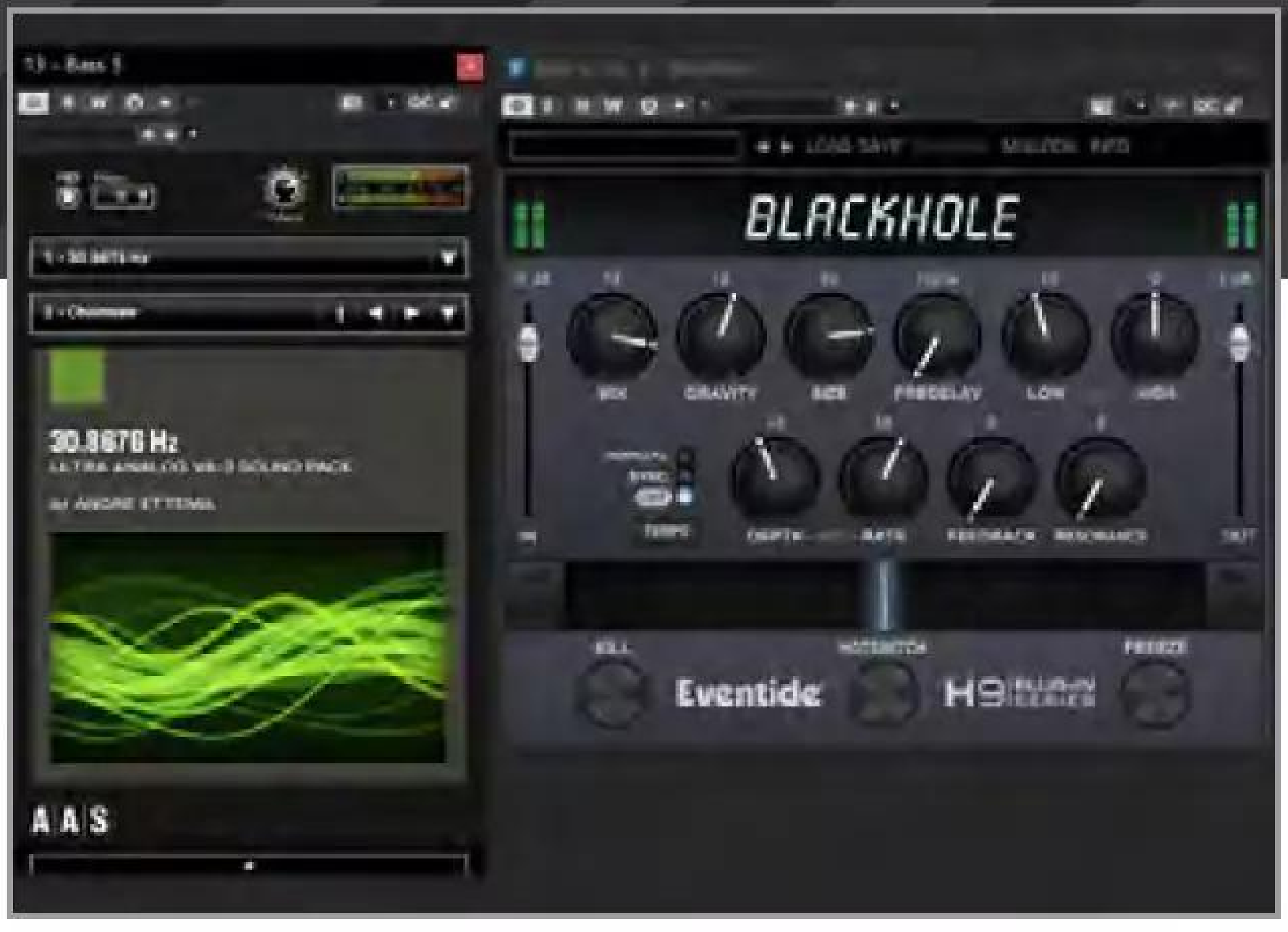
1 Select Sound Packs

Ready for fresh sounds? Tip: First, load the best-of **Swatches** in the free AAS Player and listen to some sounds from the total of 78 expansions before selecting your two favorites. Our goal: A pulsating melodic techno track. Particularly hot candidates for this are **Patch Alchemy, 30.8676 Hz, Currents** and **Analog Essentials**.



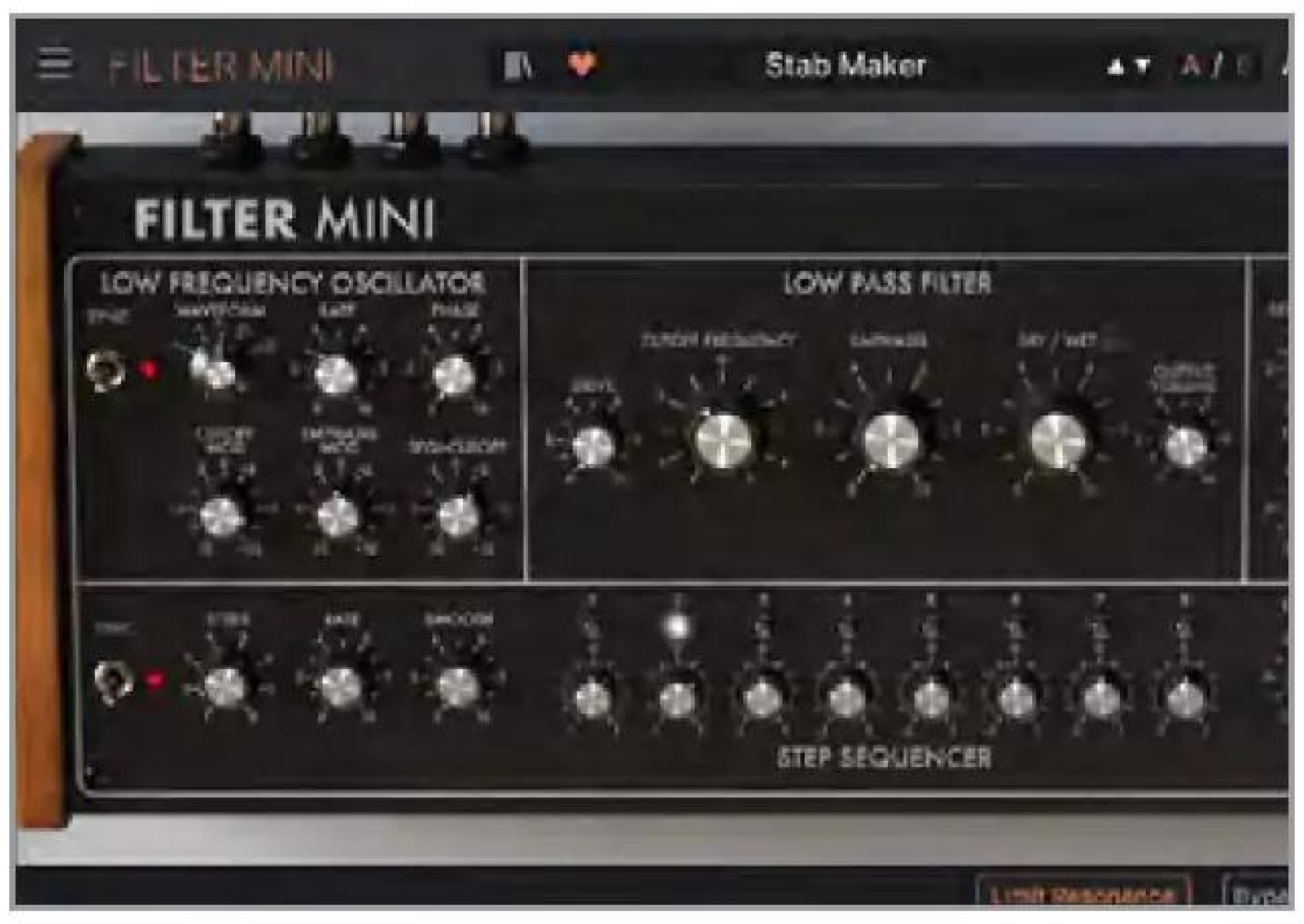
2 Start with the Groove

We start with a groove foundation at 122 BPM. For the drums, we use samples from the NI Maschine Expansion, Indigo Dust. We compose our bassline from several sounds. The sound pack **Patch Alchemy** comes with **Preset 2 – Niobium**, a wonderfully crisp bass that is perfect for the genre.



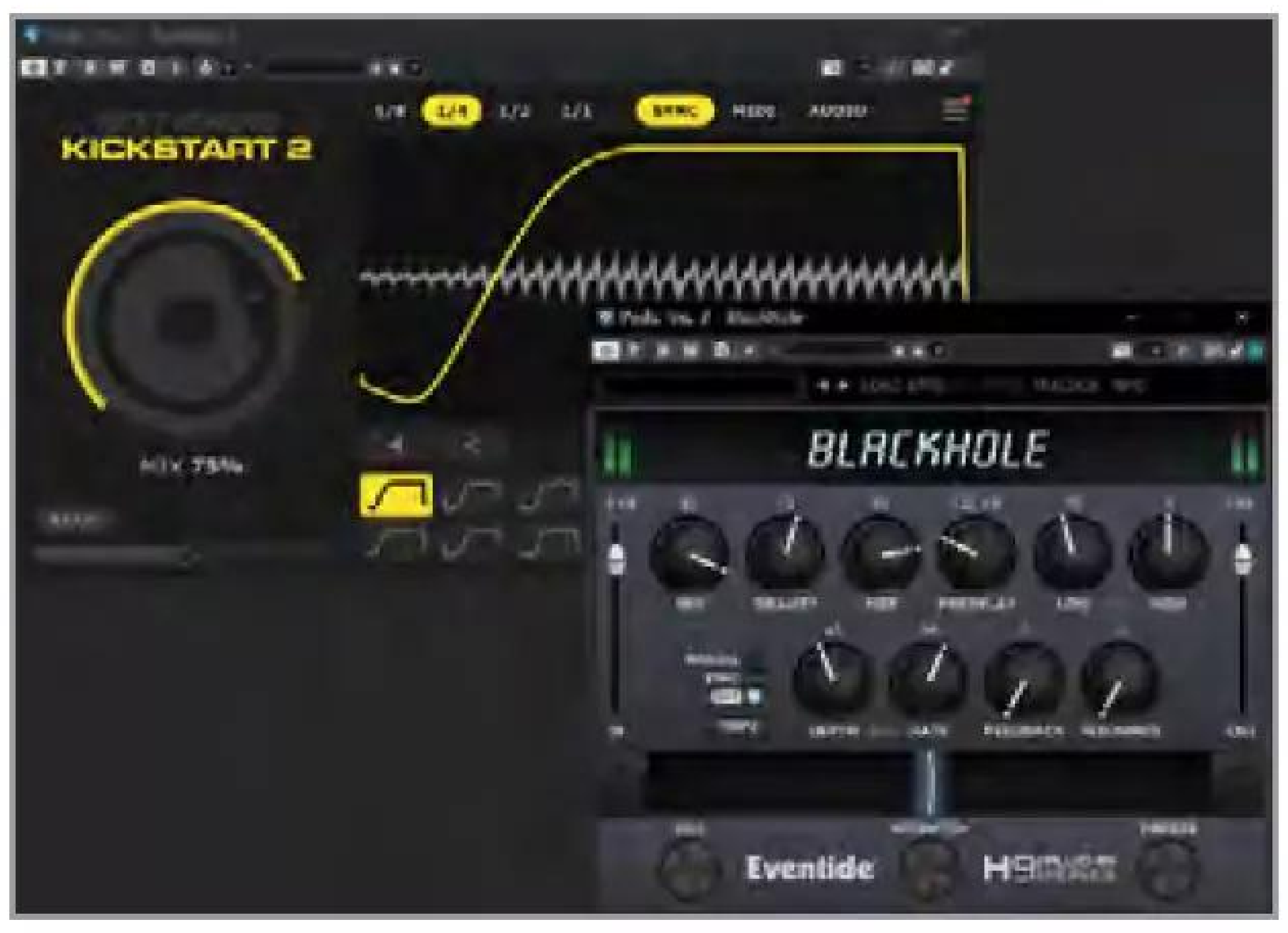
3 Bass Roulette

One bass isn‘t enough for you? It‘s not enough for us, either. So we‘re bringing in presets **25 – Lownoise** and **2 – Chainsaw** from the **30.8676 Hz** sound pack. To start with, we arrange the sounds into a minimalist sequence, adding a long, dense reverbto the latter bass using Eventide Blackhole [2].



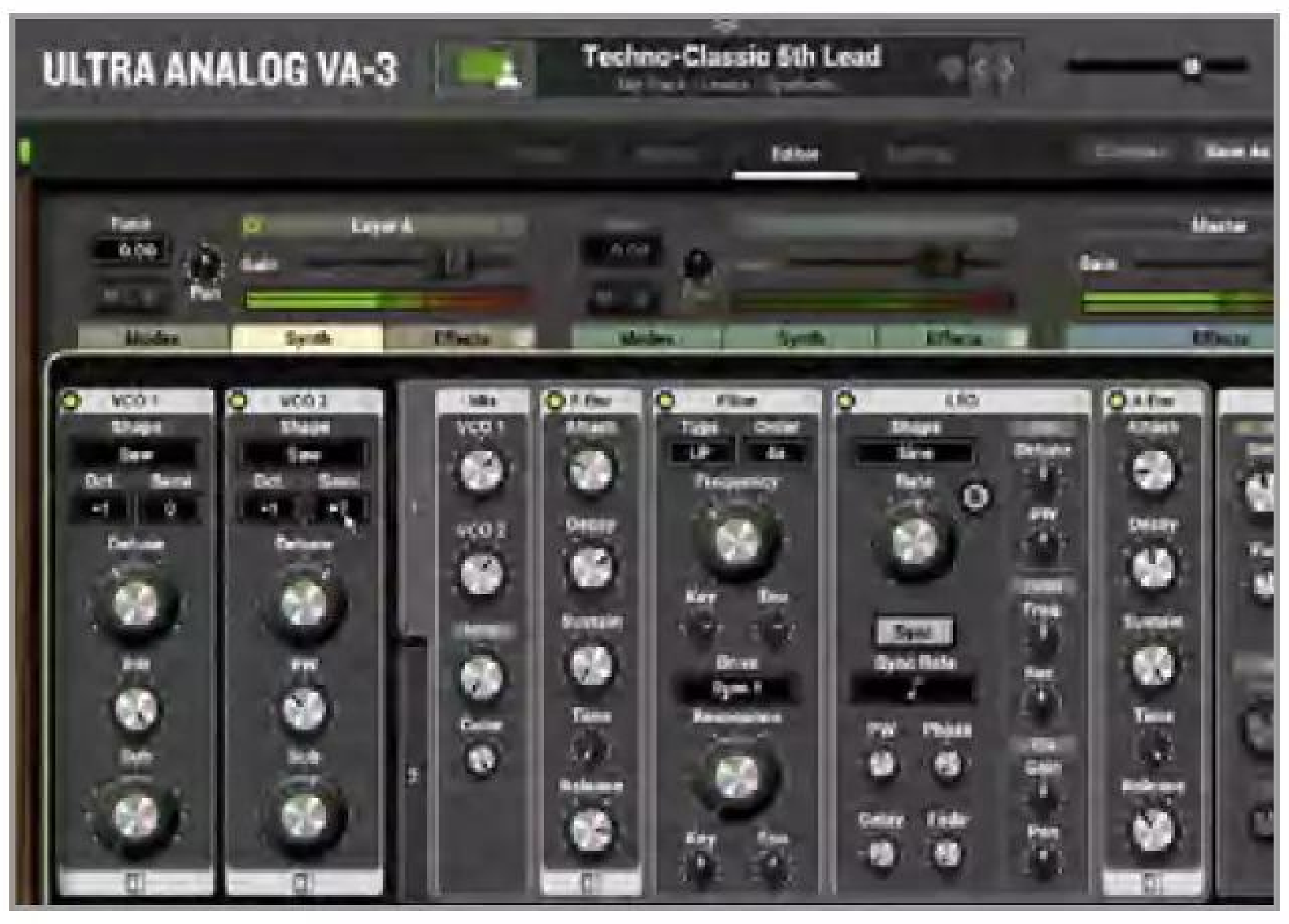
4 Hypnotic Basslines

The track needs a little more groove. A simple bass pattern from Patch Alchemy can be transformed into a pulsating sequence using the Arturia Filter Mini [3] (presets: **Stab Maker** and **Offbeat**). Cableguys Kickstart [4] then ensures that the bass doesn‘t get in the way of the kick. Now it‘s time for more depth!



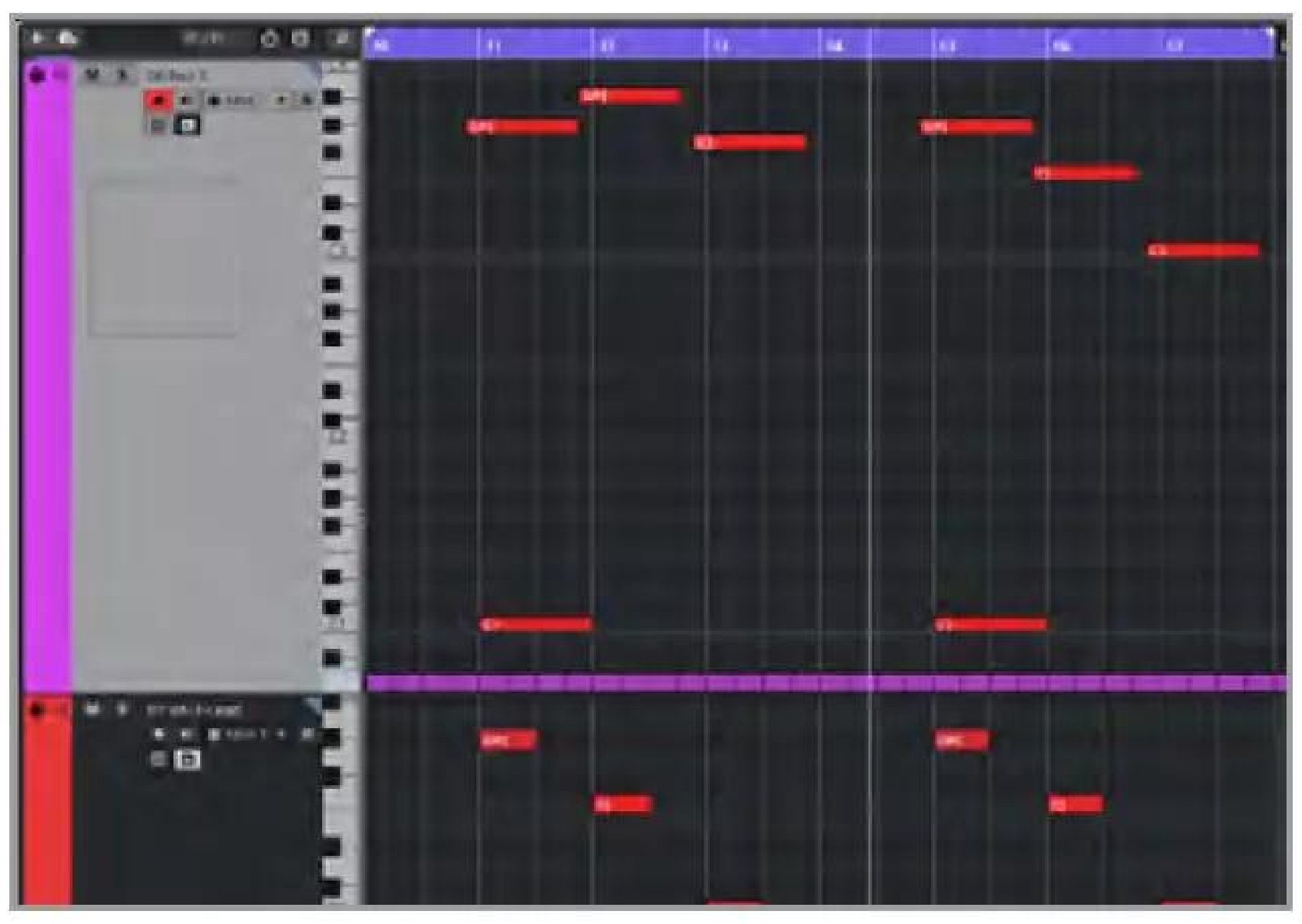
5 Create Atmosphere

Simple lead or pad sounds from the AAS expansions become atmospheric elements with Blackhole. Kickstart can also give them a pulsating rhythm. An insider tip for fresh pads is the **Reverence** expansion, from which we use the preset **76 – 90D Vibrations**. Wouldn‘t it be cool to be able to edit the sounds even further?



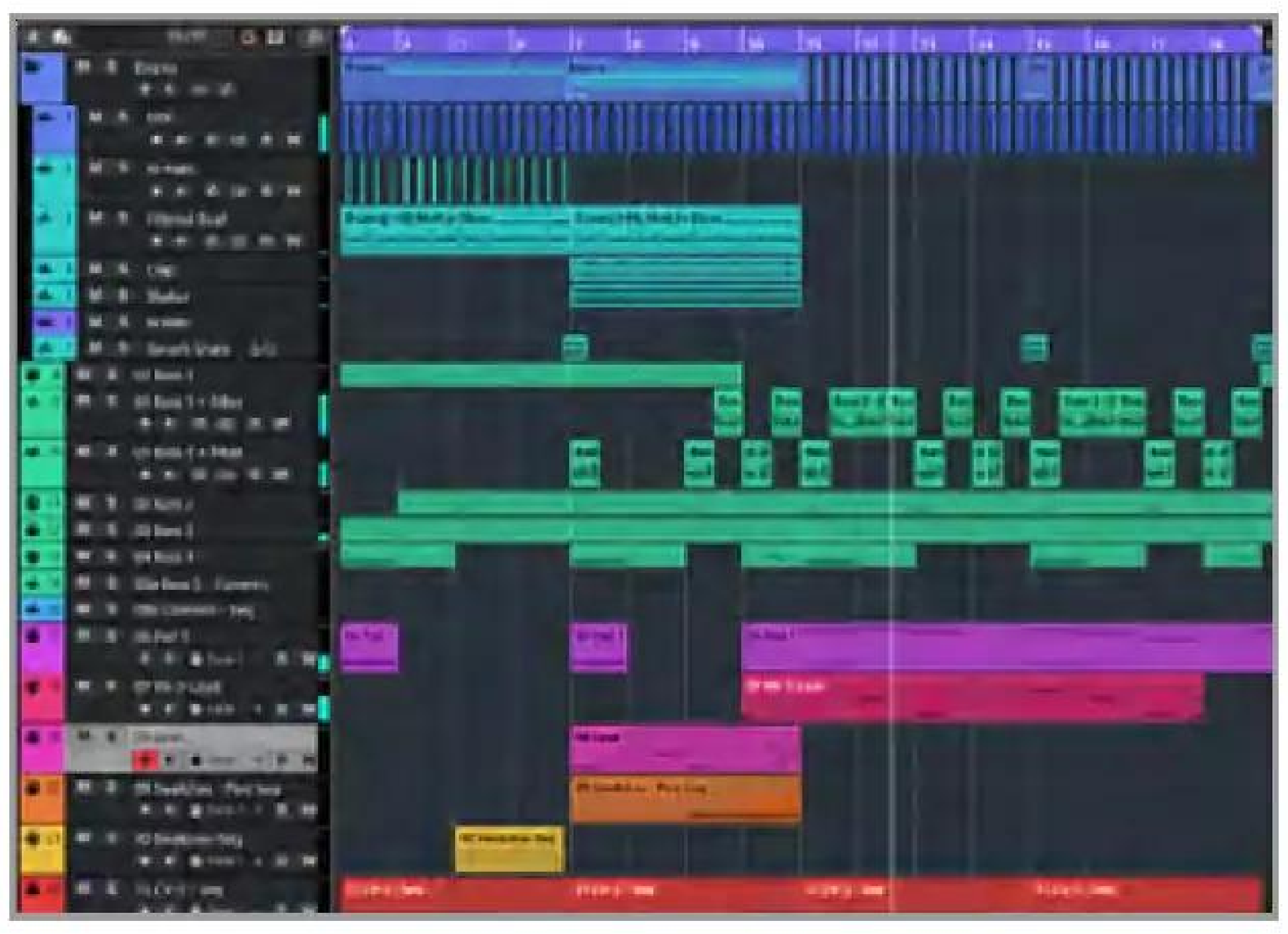
6 Custom Lead

With the full versions of the corresponding synthesizers from AAS [5], you can also tweak the patches to your heart‘s content and transform them into your own creations. Incidentally, this is also possible with the demo versions for a period of 15 days. For example, we used the **80s Dance** preset from the **Analog Essentials** pack to create our own Melodic Techno Lead.



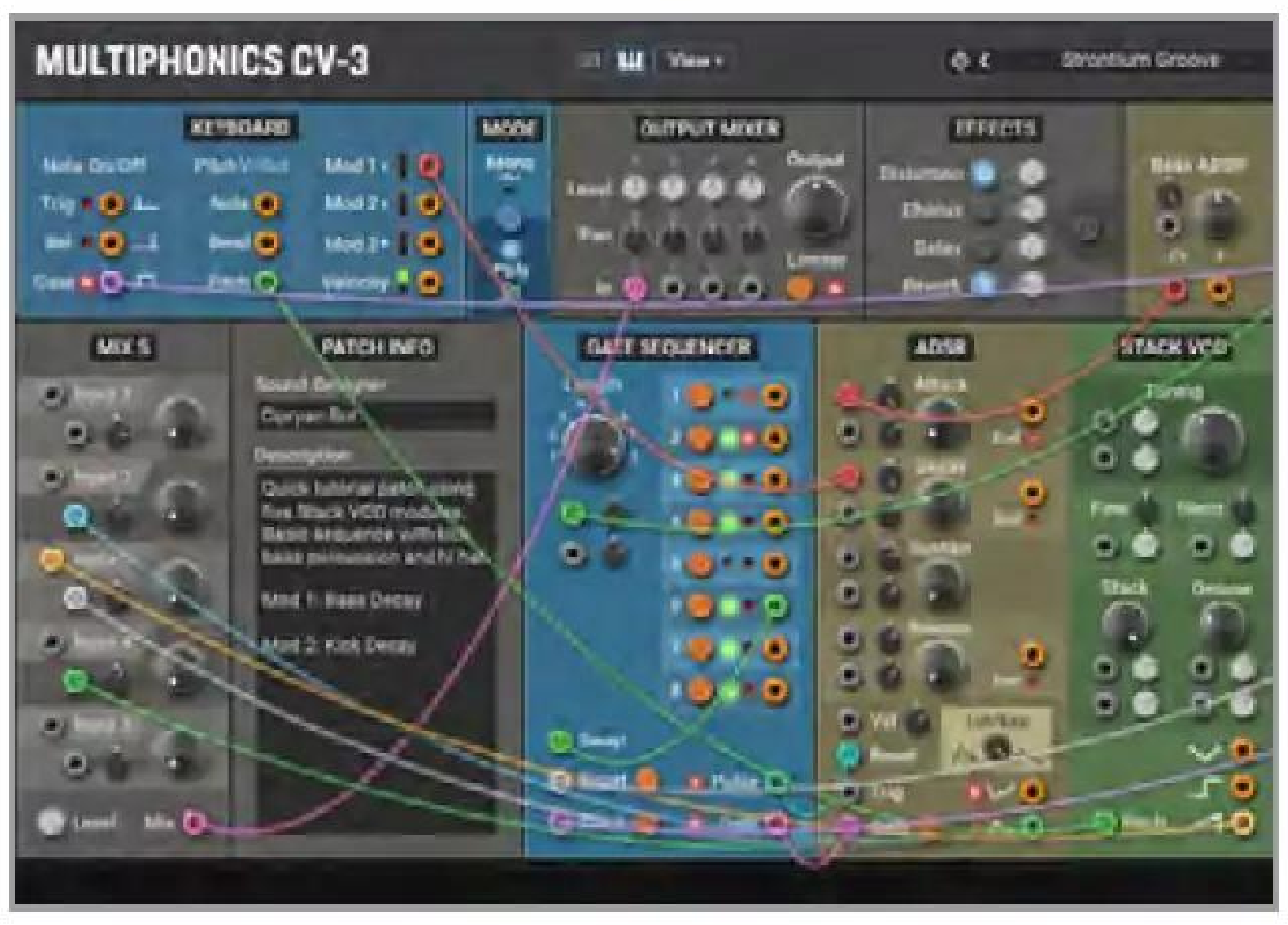
7 Melodic Accents

The mood of the oscillators in the fifth interval evokes memories of tracks by Stephan Bodzin. The lead sound plays a sequence that harmoniously complements the pad. For small melodic accents, we recommend the preset **5 - Culture Clash** from **30.8676 Hz**. Add a bit of delay and you have another typical sound style ready.



8 Build Tension

For a lively Melodic Techno track, you don‘t need many additional elements - a few cleverly placed sequences and accents with plenty of reverb and delay are enough to create atmosphere and build tension. The Swatches sound bank offers some appropriate sounds, such as **650 - Rhythmic Stereo Percussion** or **612 Vintage Anapluck**.



9 More Drive

The sequence **70 - Strontium Groove** from **Patch Alchemy** immediately delivers more drive to your track. With Multiphonics CV-3, you can remove individual layers from the sound, allowing it to blend better with your track. Like the other sequences and accents, this one also benefits from some reverb and possibly Kickstart for a pumping sidechain rhythm.

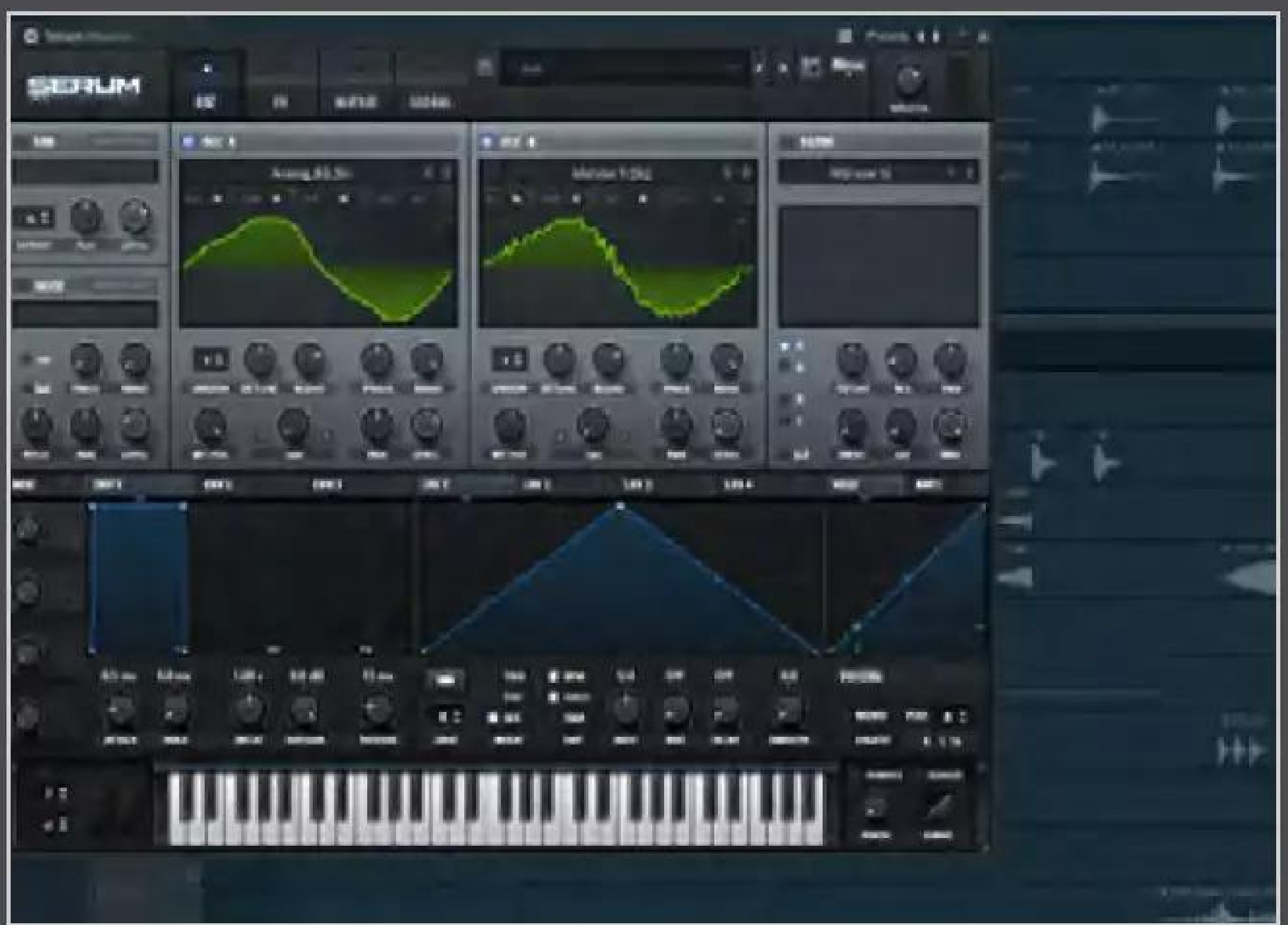
Power Producer: FL Studio

The secret of the Brooks lead

Brooks, who uses FL Studio himself, shapes the sound of Future Bounce with fat leads and punchy basses. Through collabs with Martin Garrix, he reaches millions of audiences. But one sound stands out: the characteristic lead heard in „Someday.“ Find out how to uncover the secret with FM synthesis here. **by Ruben Mantel**

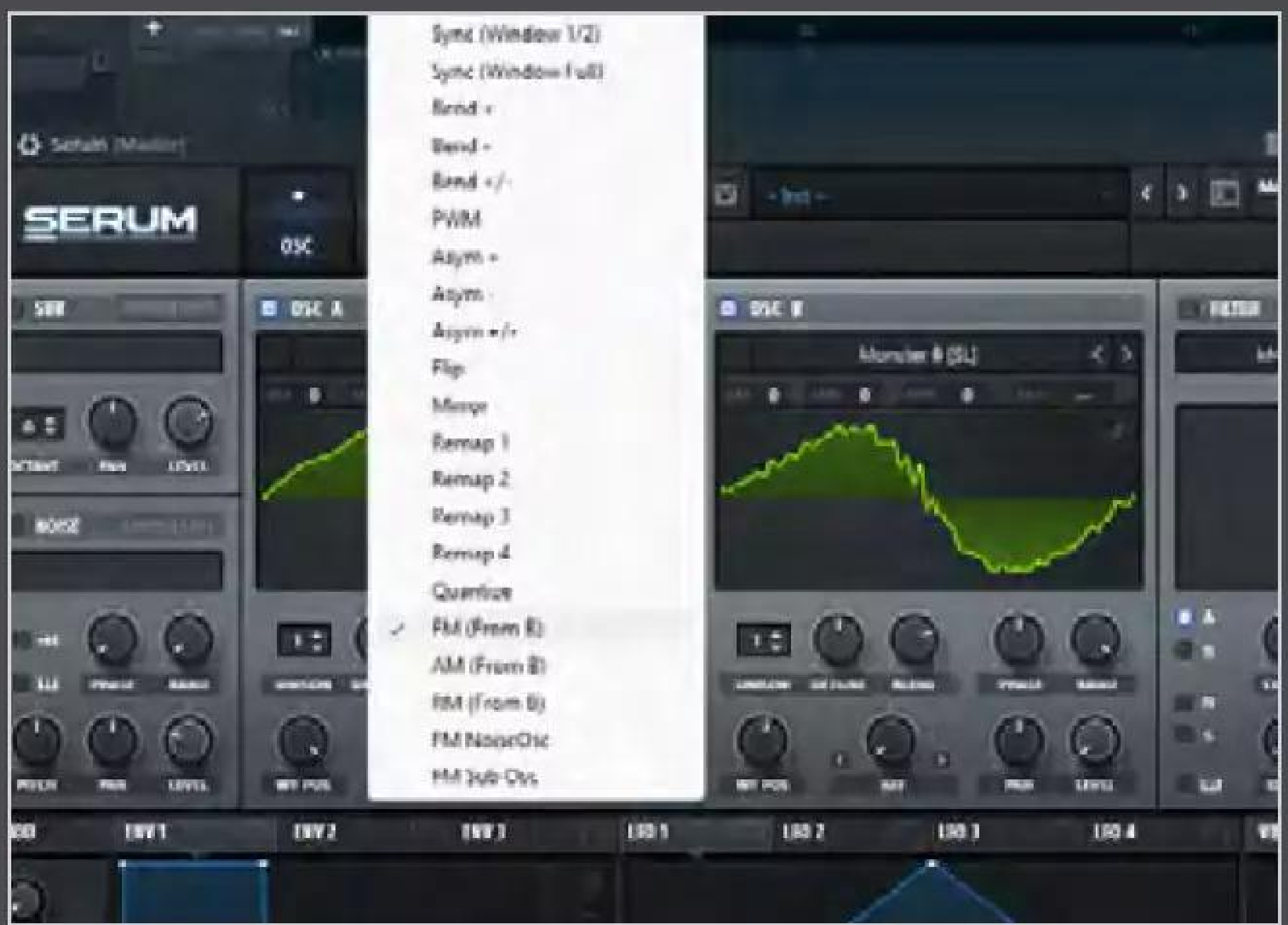
Project info

Material: Fruity Loops Studio 2025, Serum 1.2 or Vital
Time Required: Approximately 60 minutes, depending on vocal length.
Content: Sound design of a lead in the style of Brooks.
Difficulty: Beginner to Advanced



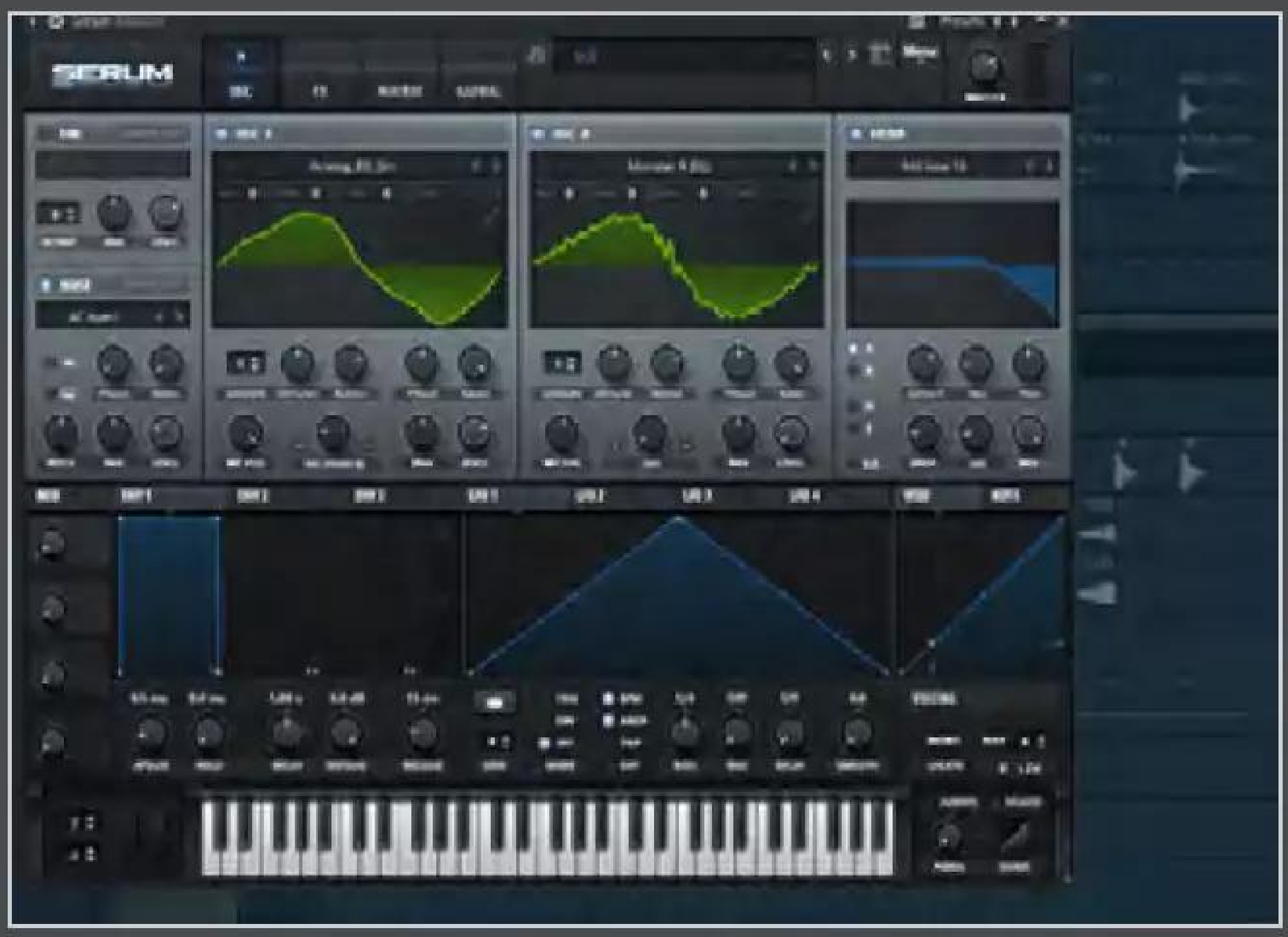
1 Sine as a Base

Start with two **sine-like** waves in Oscillator A and B. Slightly vary the **wavetable position** to create subtle differences. Set the volume of the second oscillator to **zero**, as it will be used for modulation later. This base keeps the sound clear, but is also flexible for later overtones and FM shaping.



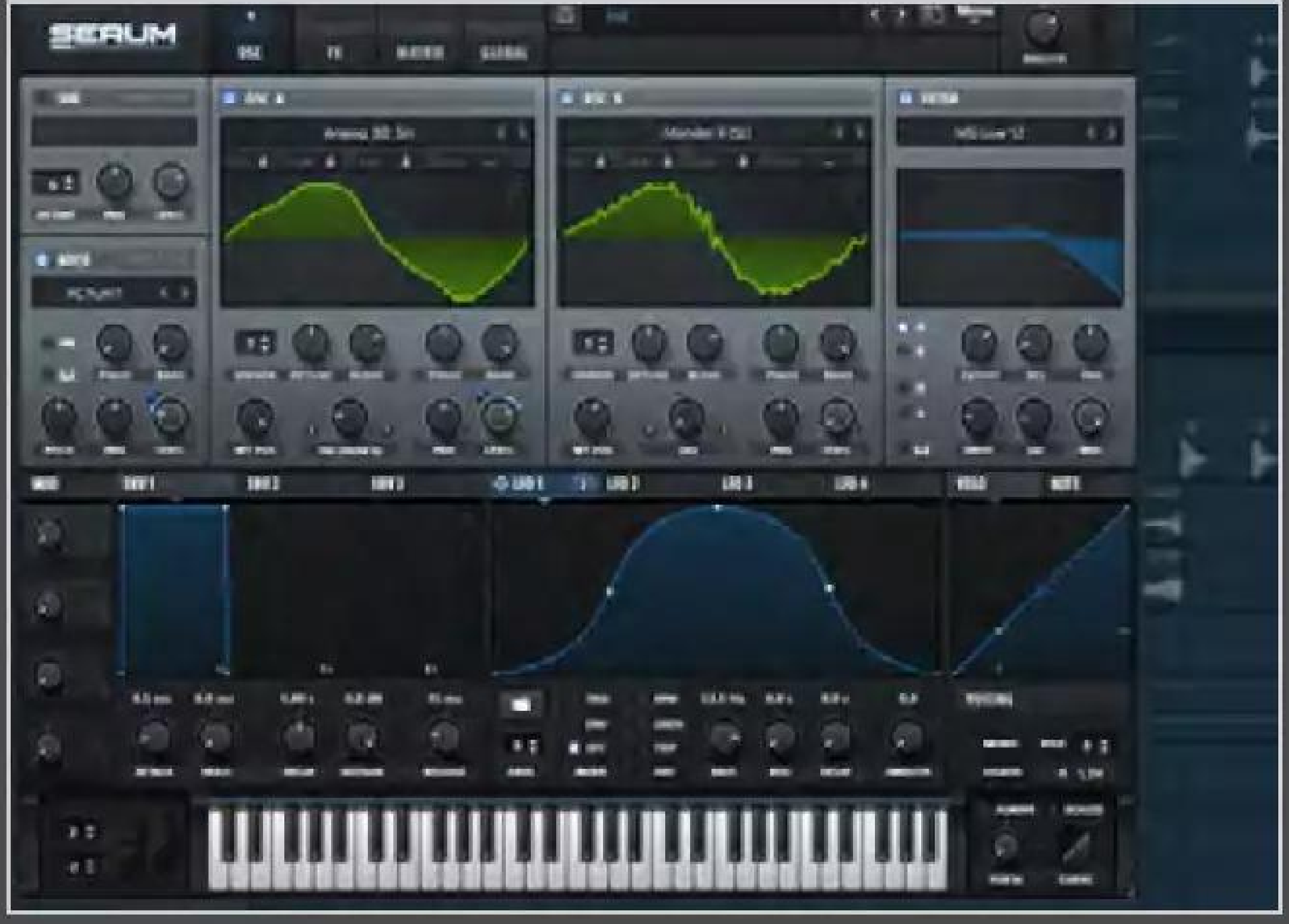
2 Frequency modulation

Open the **warp option** in **Oscillator A** and choose **FM (from B).** This allows Oscillator B to modulate the frequency of A. It creates the glassy sharpness typical of Brooks. Pay attention to the mix: Set the **FM knob** to about **20-40%.** As with many things: The dose makes the poison. Too little has little effect, too much makes the sound chaotic.



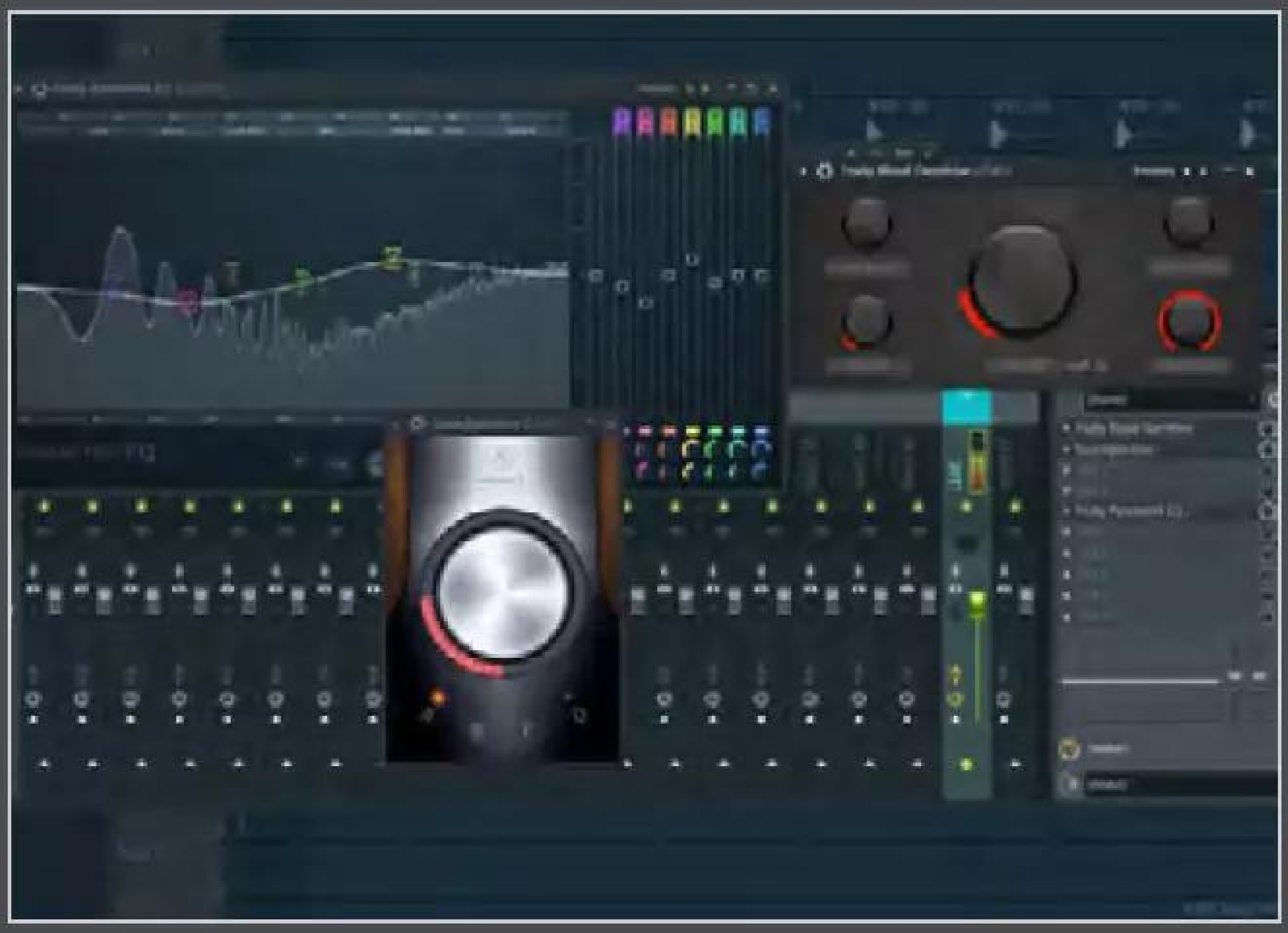
3 Noise and filter

Activate the **Noise Module** to make the sound fuller, and mix it in subtly. Also, turn on the **Filter** and set the **Cutoff** to around **2000 Hz** and the Resonance to about **10%.** Turn **Drive** and **Fat** to **15%** to create warmth and pressure. This small dose of Noise plus Filter work rounds off the sound and gives it character.



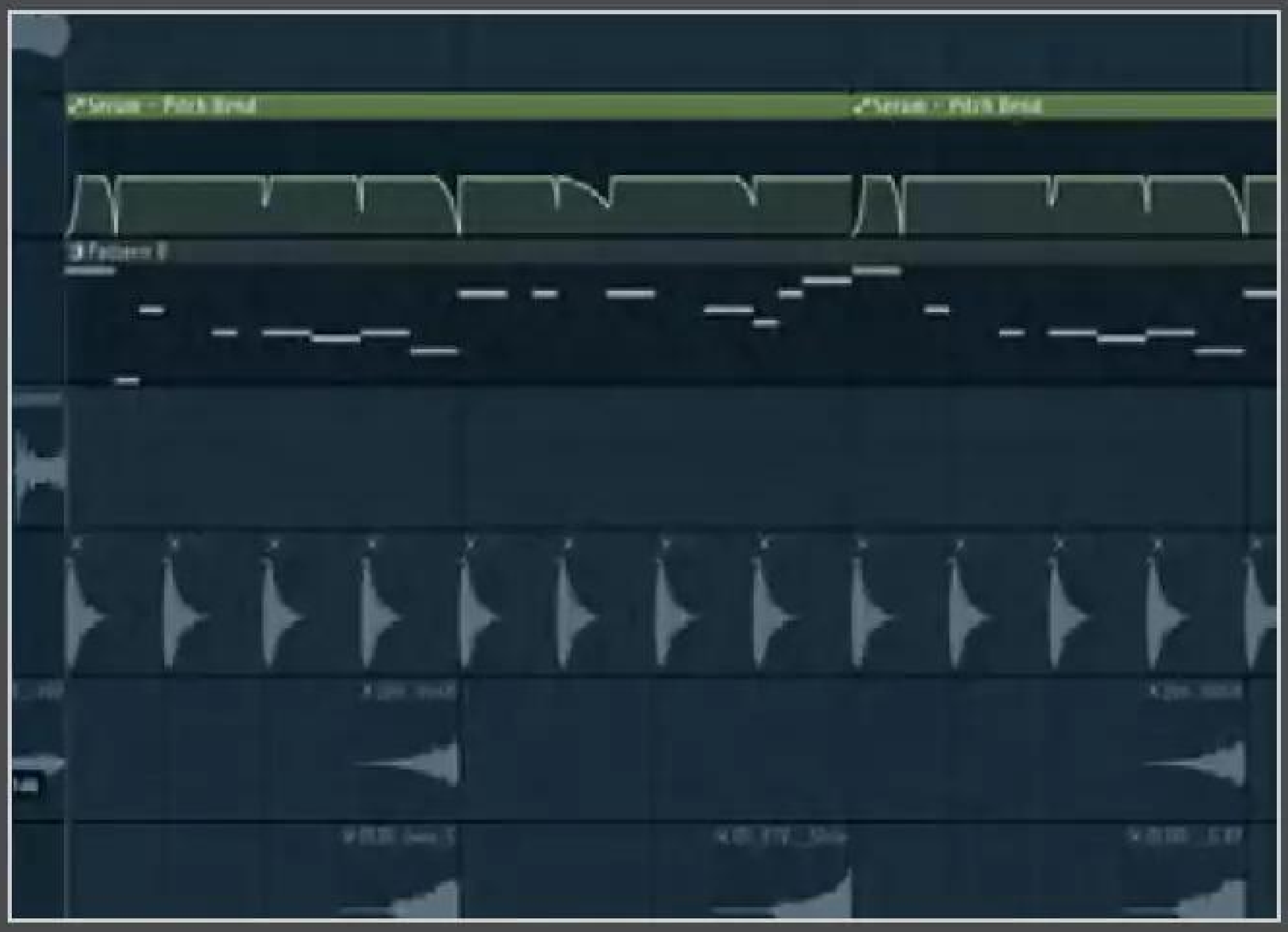
4 LFO for movement

Draw a **sine curve** in the **LFO Section**. Disable **BPM** and **Anchor** so you can set the Rate freely to about **50 kHz**. Then, route the LFO you just created to the **volume** of **Oscillator A**, as well as the **Noise Level**. This gives the sound intriguing movement in the higher frequencies and makes it less clinical.



5 Effects for pressure

Set up the sound in the **Mixer** and add plenty of **distortion** using plugins like **Fruity Blood Overdrive**. Add an extra touch of presence with the **Soundgoodizer**. Use the **Fruity Parametric EQ 2** to slightly reduce the bass and boost the mids in the presence range, so the lead sound can stand out.



6 Add pitch bends

The heart of the Brooks lead is pitch bends. Automate the **Pitch Wheel** in the synth and place **slides** at the **beginning** or end of notes for rhythmic tension and swing. Short slides, in particular, between notes deliver that typical Future Bounce vibe. Without pitch bends, the sound remains static and boring, but with them it comes alive and blossoms.

Presets and audio demos in the magazine downloads (see page 9)

Power Producer: Logic

Jamming and Live Looping

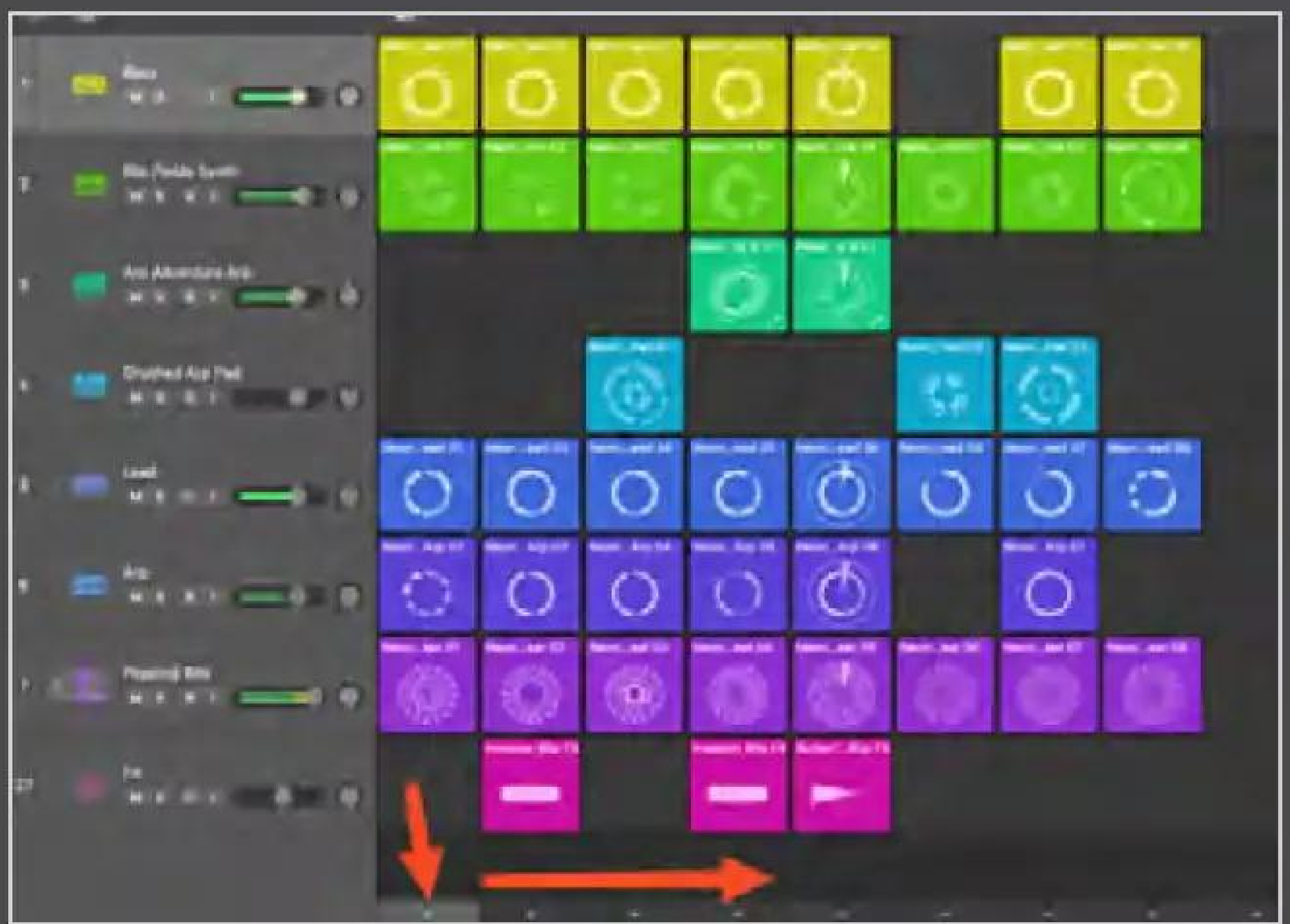
What Ableton has achieved with the Session View in its DAW Live... The workflow with the Clip Launcher is now available in almost all DAWs. This has also been the case in Logic Pro since version 10.5. The idea is to think less in terms of fixed horizontal Intro-Verse-Chorus structures and combine clips and sounds more freely and creatively. That's also what Logic's Live Looper is all about. Let's take a closer look.

by Julian Schmauch

Project info

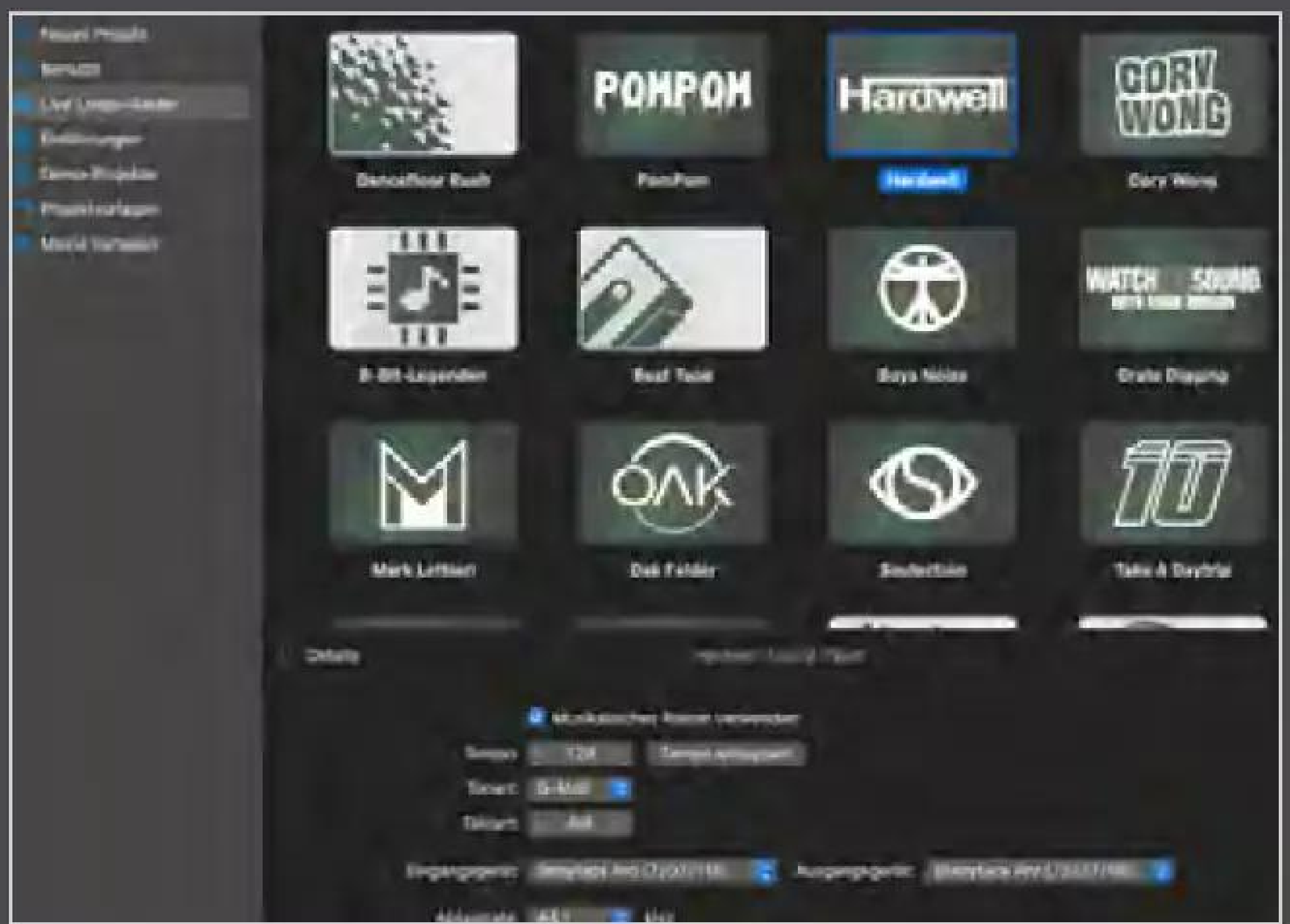
Material: Logic Pro 10.5
Time required: 30-60 minutes
Content: Composing more creatively in Live Looping Mode.
Difficulty: Advanced

More Info



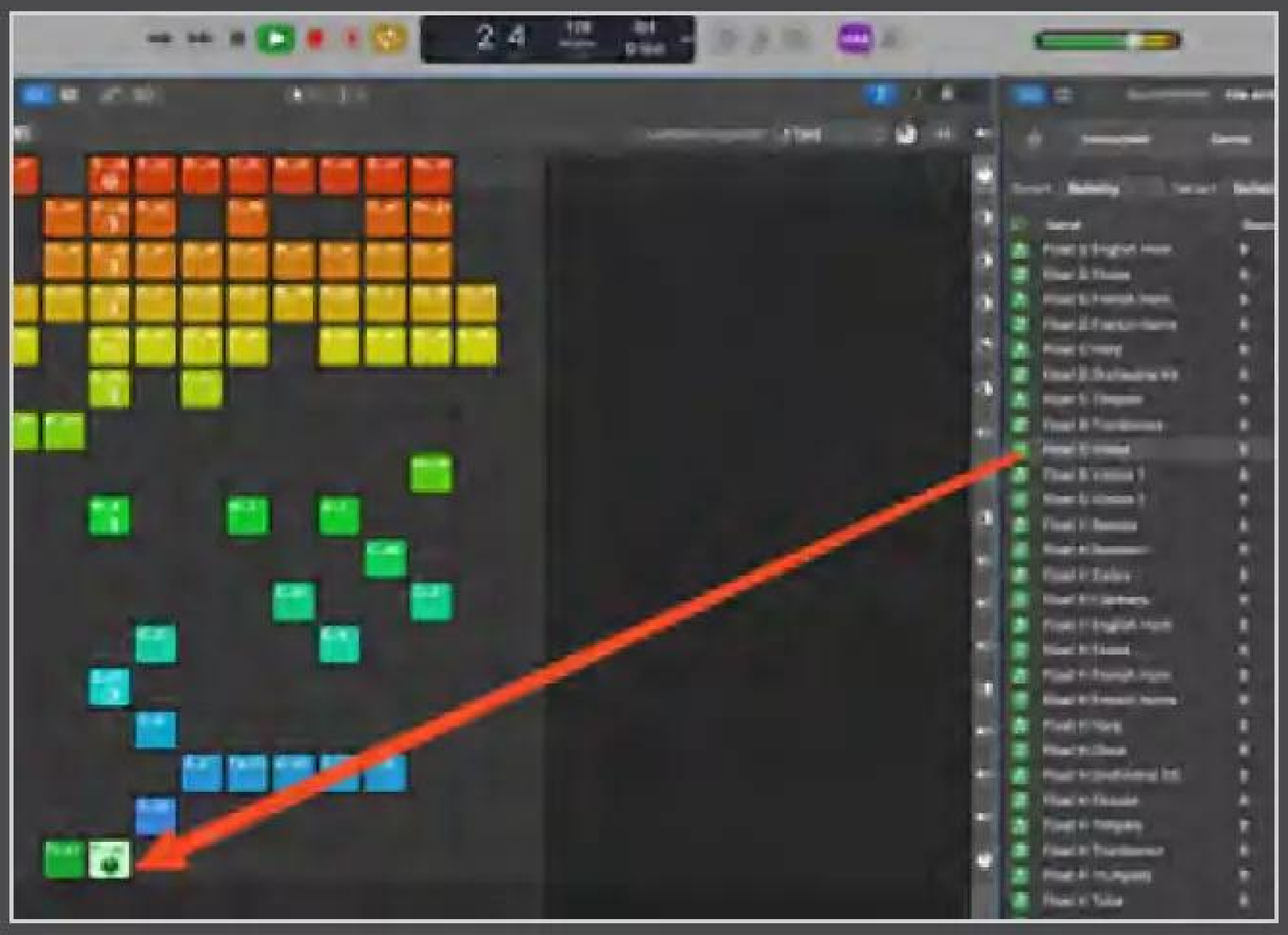
1 Left to right

With Clip Launchers like the Live Looper in Logic, the principle of combining rhythms and melodies is the basis. Unlike in Ableton, the playback direction in Logic's looper runs from left to right. Here, the clips are called **Cells**, and the columns that combine the cells are called **Scenes**, which can be triggered one after the other at the bottom of the window.



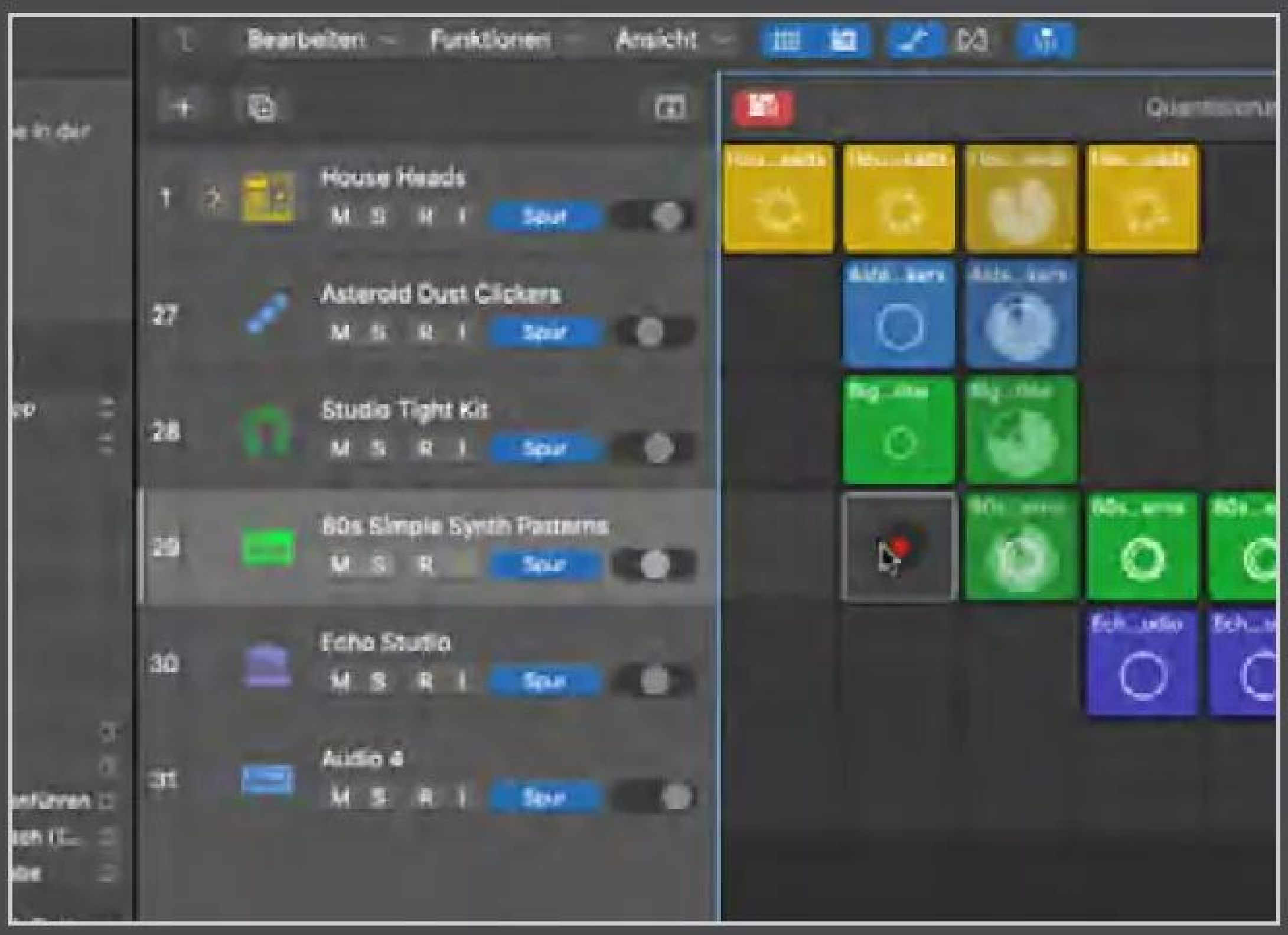
2 Templates and loops

For those who want to get to know the Clip Launcher workflow for the first time, Logic Pro now provides 32 ready-made templates from various genres. These include loops, and Key and Tempo are also set. When you add additional loops from Logic's Loop Browser, they automatically match the correct Tempo and Key.



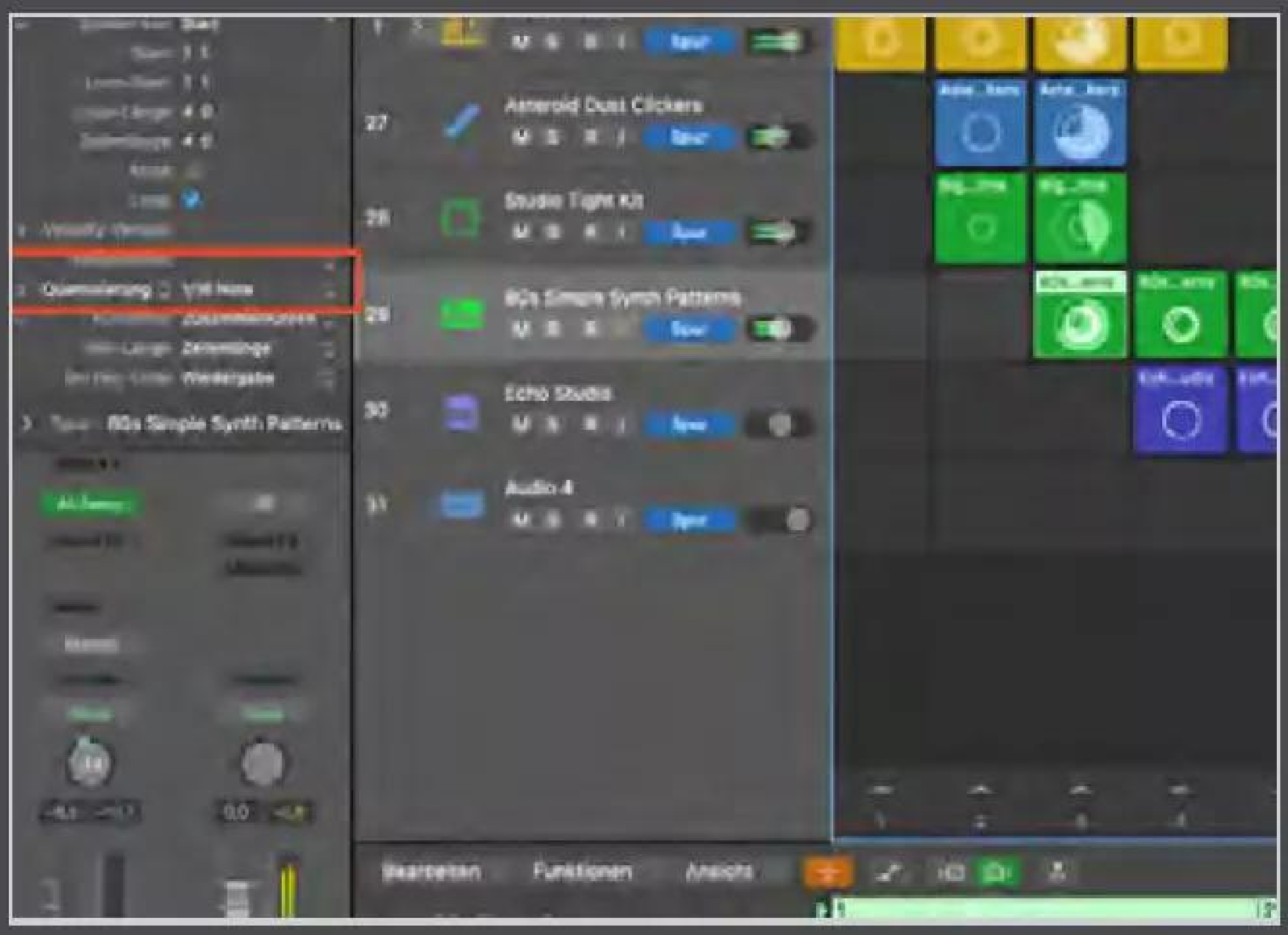
3 Your own song sketch

Let's create our own live looping project! Start a new Logic project, switch to the Live Loop Grid (Option+V), and set the Tempo. As a start, load a Logic Drummer track from your desired genre for a ready-made drum beat. Then, copy the clip to the second column with CMD+R. Add two percussion loops there.



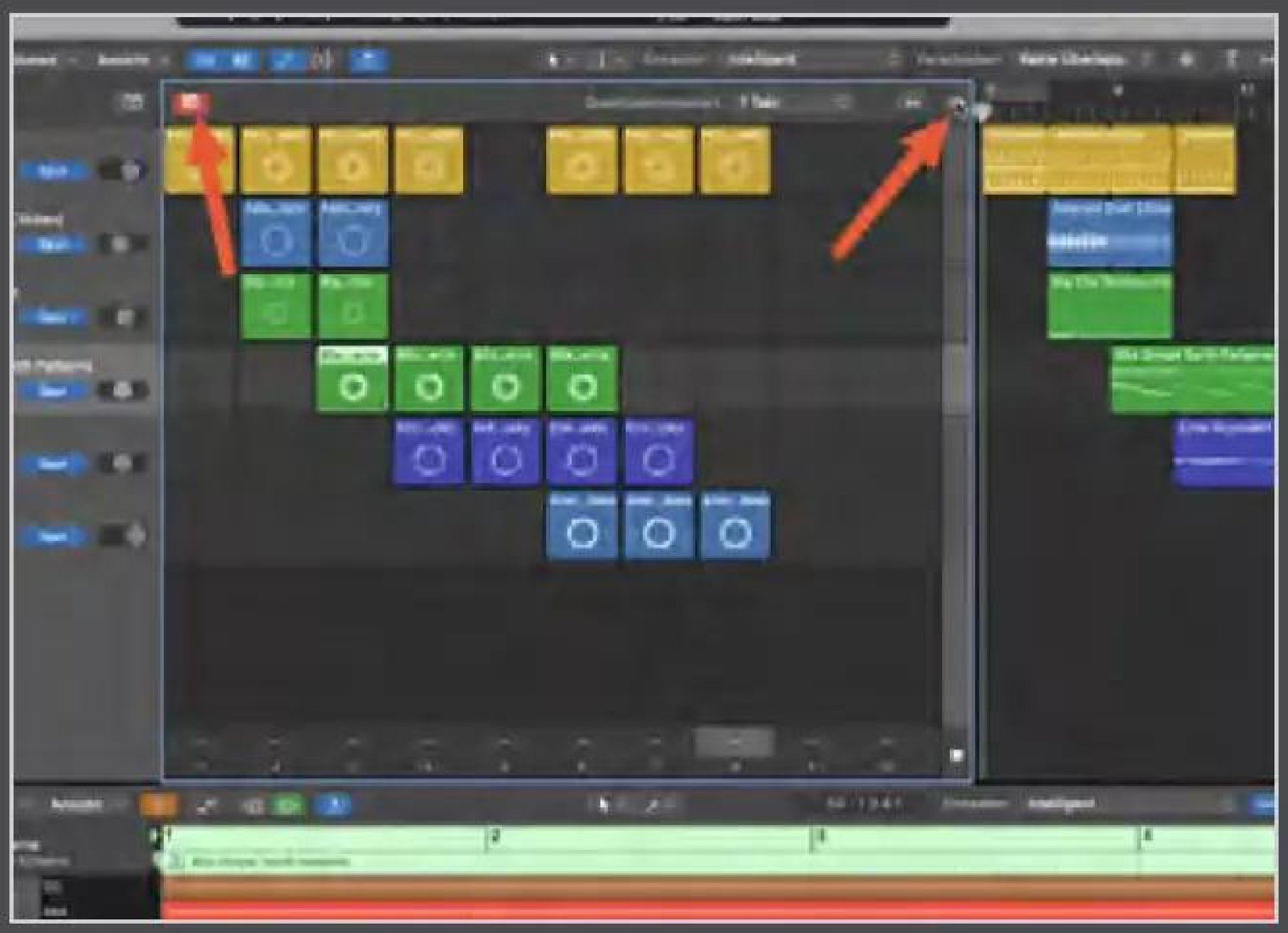
4 MIDI and Audio

Now, duplicate the second column (right-click) and add a MIDI track with Alchemy. Recordings in Live Looping are tricky and require precise timing. So, select an Alchemy patch and jam with your MIDI controller until you are sure. A click on the Record Button in the Cell starts the clip recording.



5 Editing

If you stumble, activate the **MIDI Quantization** in the clip settings. This can save a lot of frustration initially. When you stop the recording, Logic will have created a clip that is one measure too long, for example, three or five measures. Open the editor and change the loop range to two or four measures. Now build the song further.



6 Into the arrangement

To transfer the clip structure into the arrangement, select all the clips and drag them to the right into the Arrangement window. Alternatively, activate the **performance recording** and start the global recording. Logic will now record each column until you start the next one. To listen in the arrangement, click on **Track Activation**.

Power Producer: Cubase

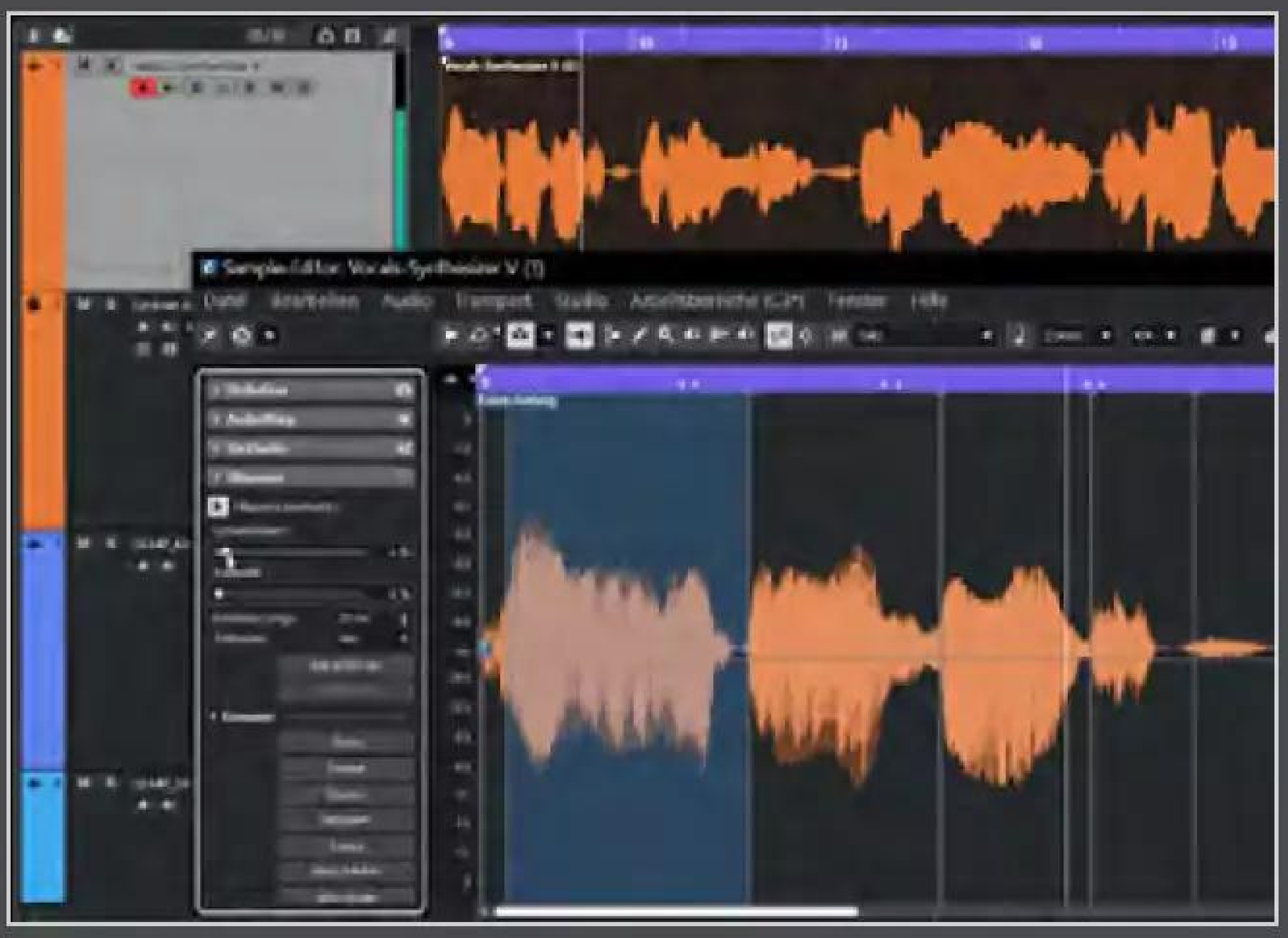
Vocal chops for EDM & Trap

Are you into cool vocal chops that make EDM, Future Bass, and Trap productions shine? With a vocal loop, Groove Agent SE, VocalChain and a few effects, you can turn your vocals into a playable instrument. Slicing, transposing, distorting: This is how your tracks get that trending vocal shine.

by Vera Schumacher

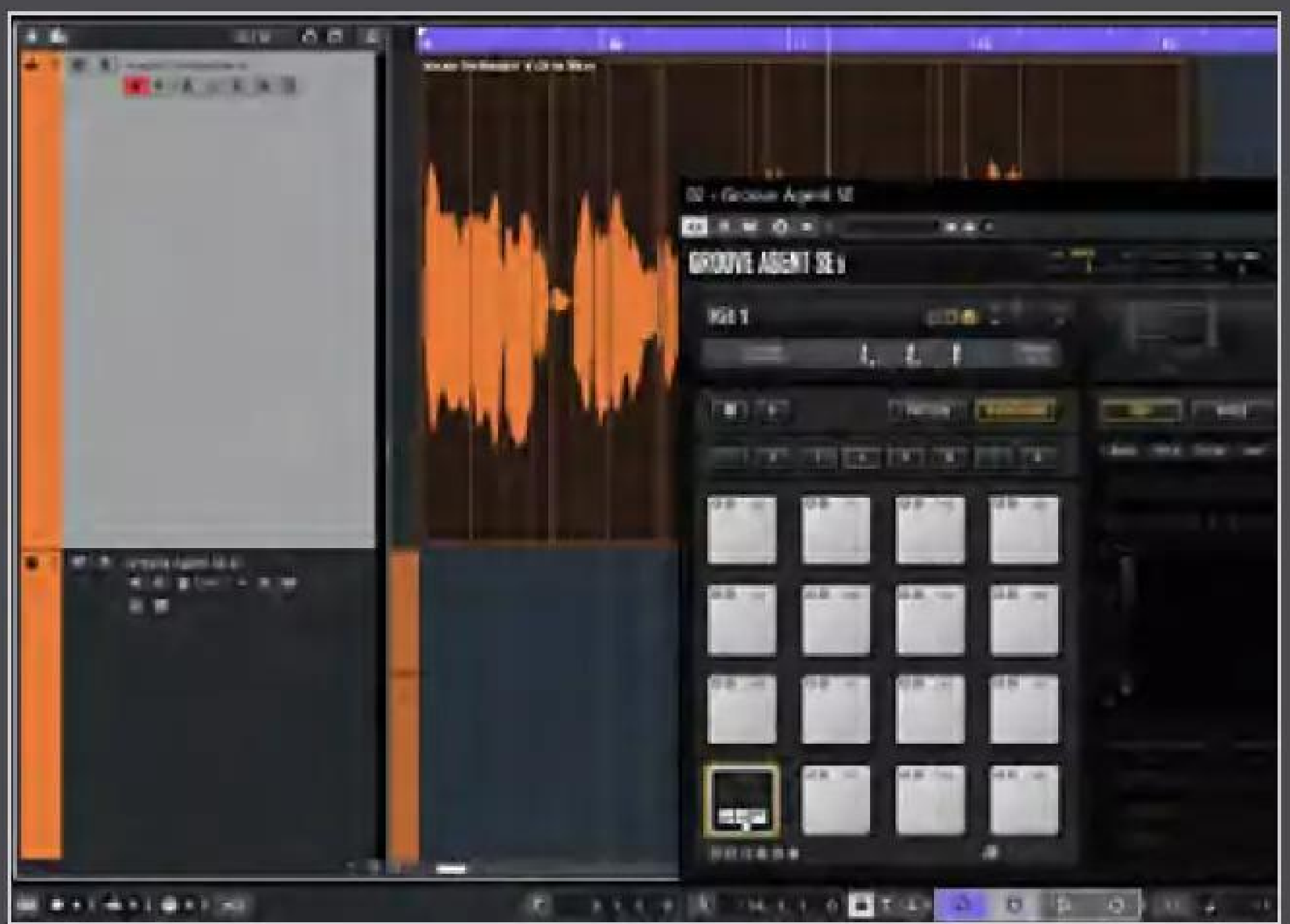
Project Information

Material: Cubase 14 Artist or Pro
Time Required: From 30 minutes
Content: Create vocal slices, import into Groove Agent SE, edit and add effects.
Difficulty: Advanced



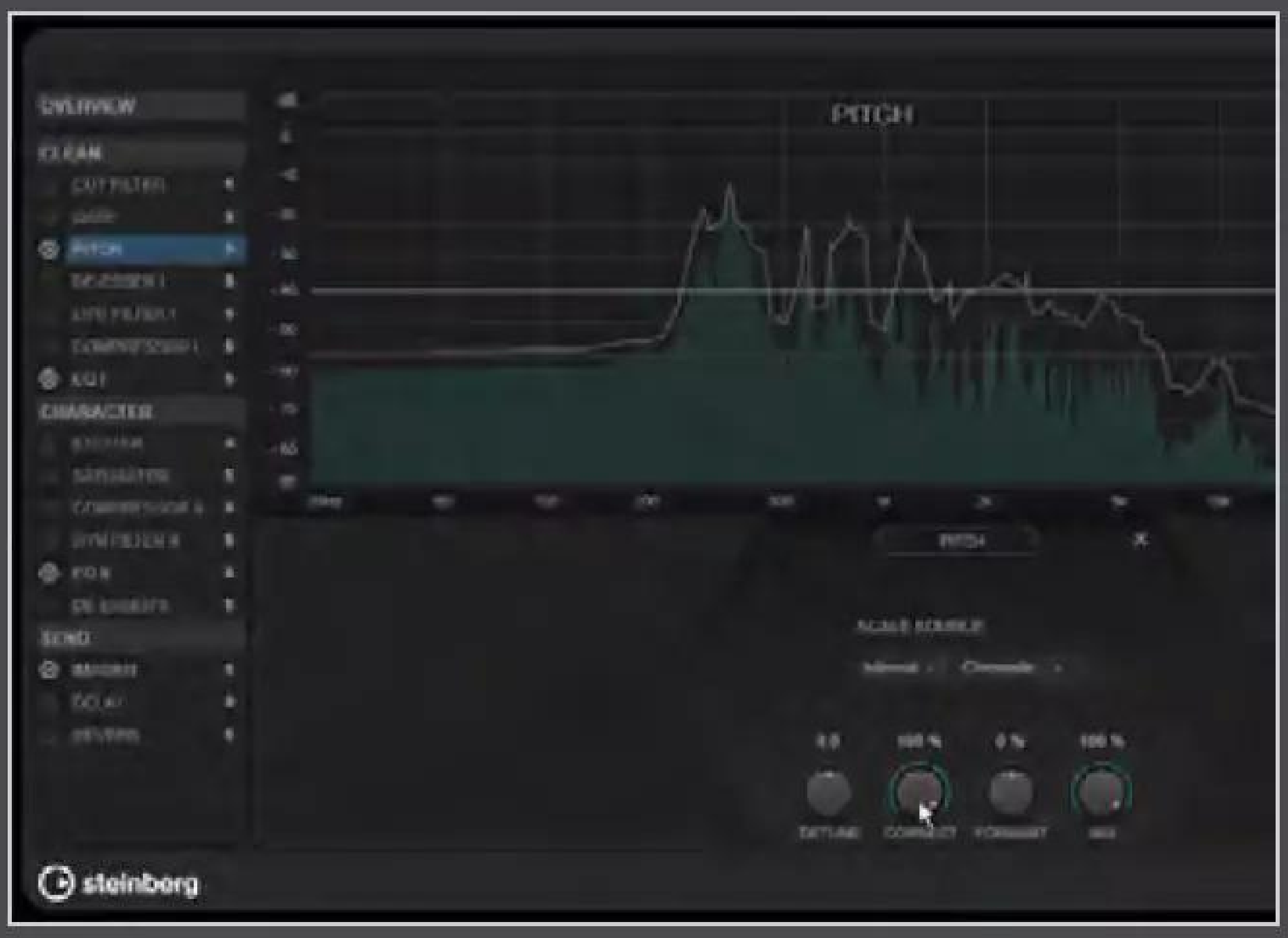
1 Import a Vocal Loop

First, drag a vocal loop of your choice (such as Vocals-Synthesizer V from the magazine data) onto an audio track in Cubase. Then, open the Sample Editor and activate the Hitpoints. Adjust the sensitivity until every syllable or breath is cleanly detected. This sets the foundation for clean and musically playable slices.



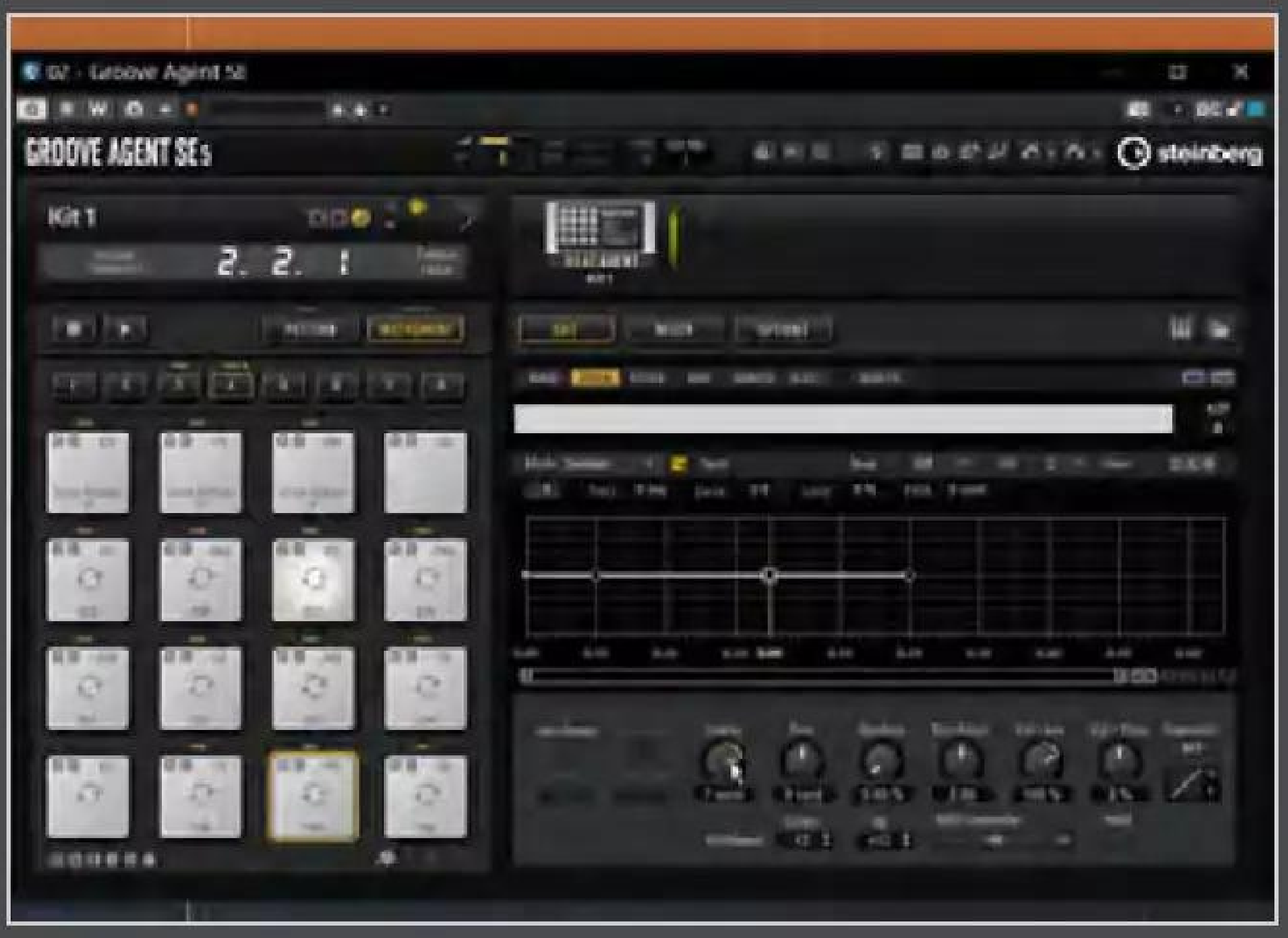
2 Edit Hitpoints

Continue with fine-tuning. Were all the syllables correctly detected? If not, manually move the Set Hitpoints or add additional Markers. If the markers are correct, click on **Create > Slices**. Then load **Groove Agent SE** as a VST instrument and drag the freshly sliced audio part onto pad C1.



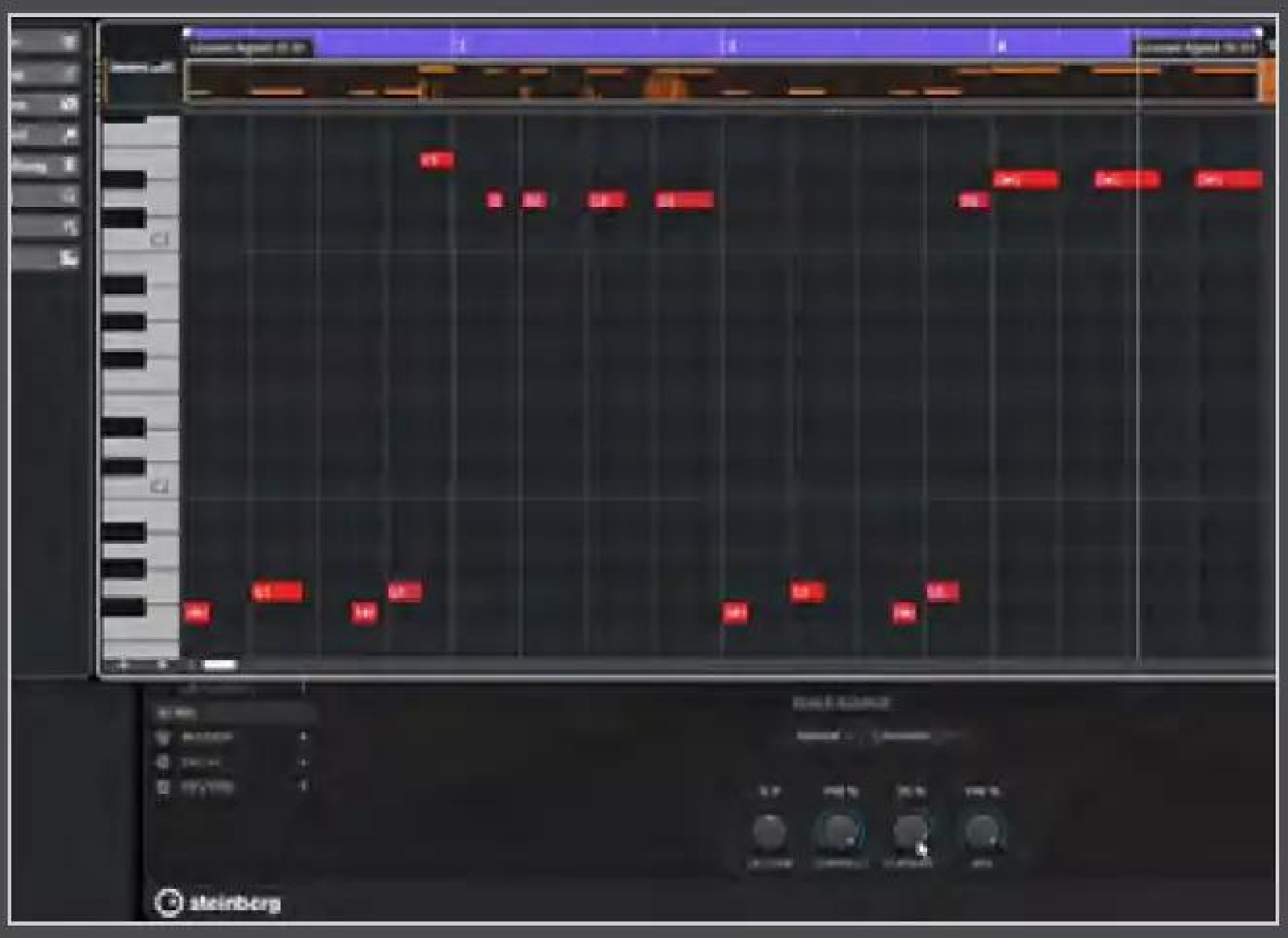
3 Groove Agent SE

Each slice is automatically assigned to a pad and can be played immediately. Now you can trigger your vocal samples like drums, rearrange them, or compose them into new patterns in real-time via a MIDI keyboard. The settings shown in the **Pitch** module keep the pitch of the slices stable so they can be played like a synth sound.



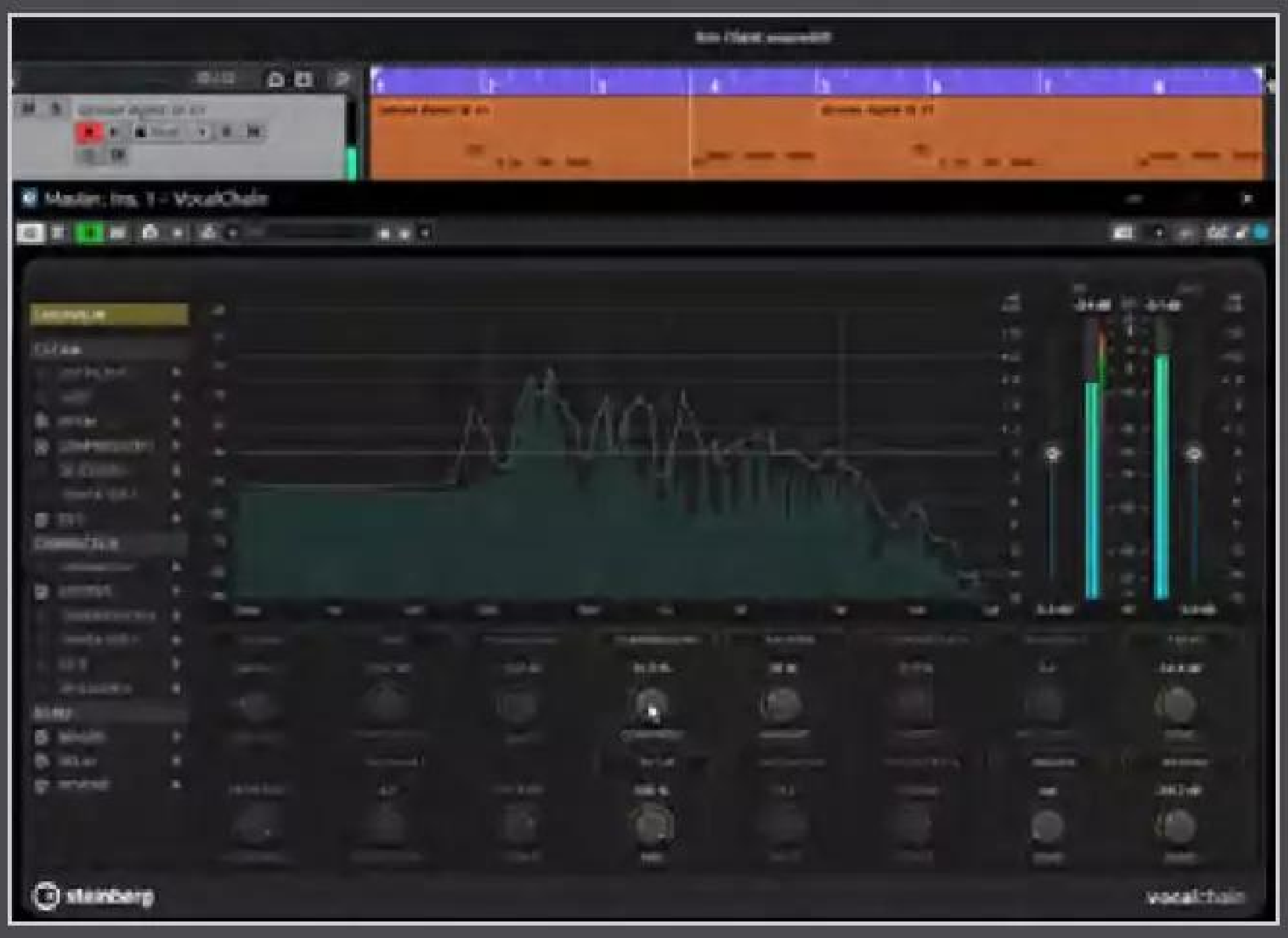
4 Transpose

Now you can transpose the pitches of the individual slices in Groove Agent SE as desired to perfectly harmonize with your track. Particularly in EDM, Future Bass, and Trap, vocals are often transposed more. To emphasize this, you can also experiment with the **Formant** value in the Pitch Module of VocalChain.



5 Formant Shifting

Don't worry – drastic formant shifting sounds are welcome in EDM & the like, and variations of the **Detune** value can also sound cool. Try values of +12 or -12 semitones; and you can also create exciting variations using pitch-shifting. You can now play new phrases with the vocal snippets using the MIDI notes starting from C1.



6 Pressure and Presence

VocalChain includes everything to make your vocal hook even punchier. We use **Compressor I, EQ 1** and **Exciter**. A little **Reverb** finally provides more spatiality. If you want, you can bring your vocal chops further forward in the mix with the Cubase plugin, Squasher (Preset: Warm Vocals).

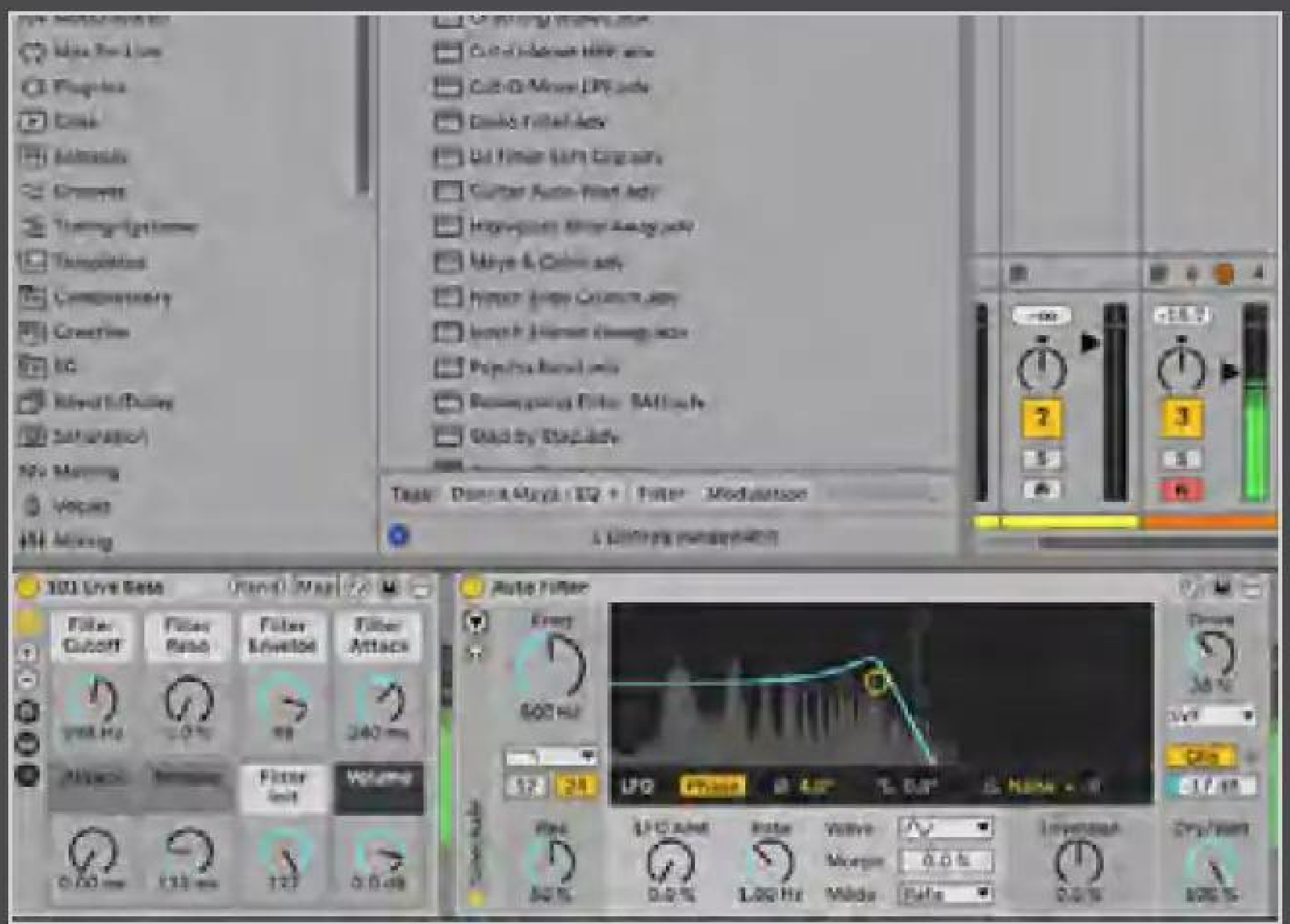
Power Producer: Ableton Live 12

Auto Filter for sound design

The Auto Filter, which has been redesigned in Ableton Live 12.2, goes far beyond simple tasks and opens up completely new possibilities for sound design with its creative types. For example, distorted bass sounds often come with overemphasized resonance peaks and uncontrolled volume fluctuations. This allows you to shape basses in a targeted manner, modulate them rhythmically, and bring them to life organically. You can learn how this works in this workshop. by Maya C. Sternel

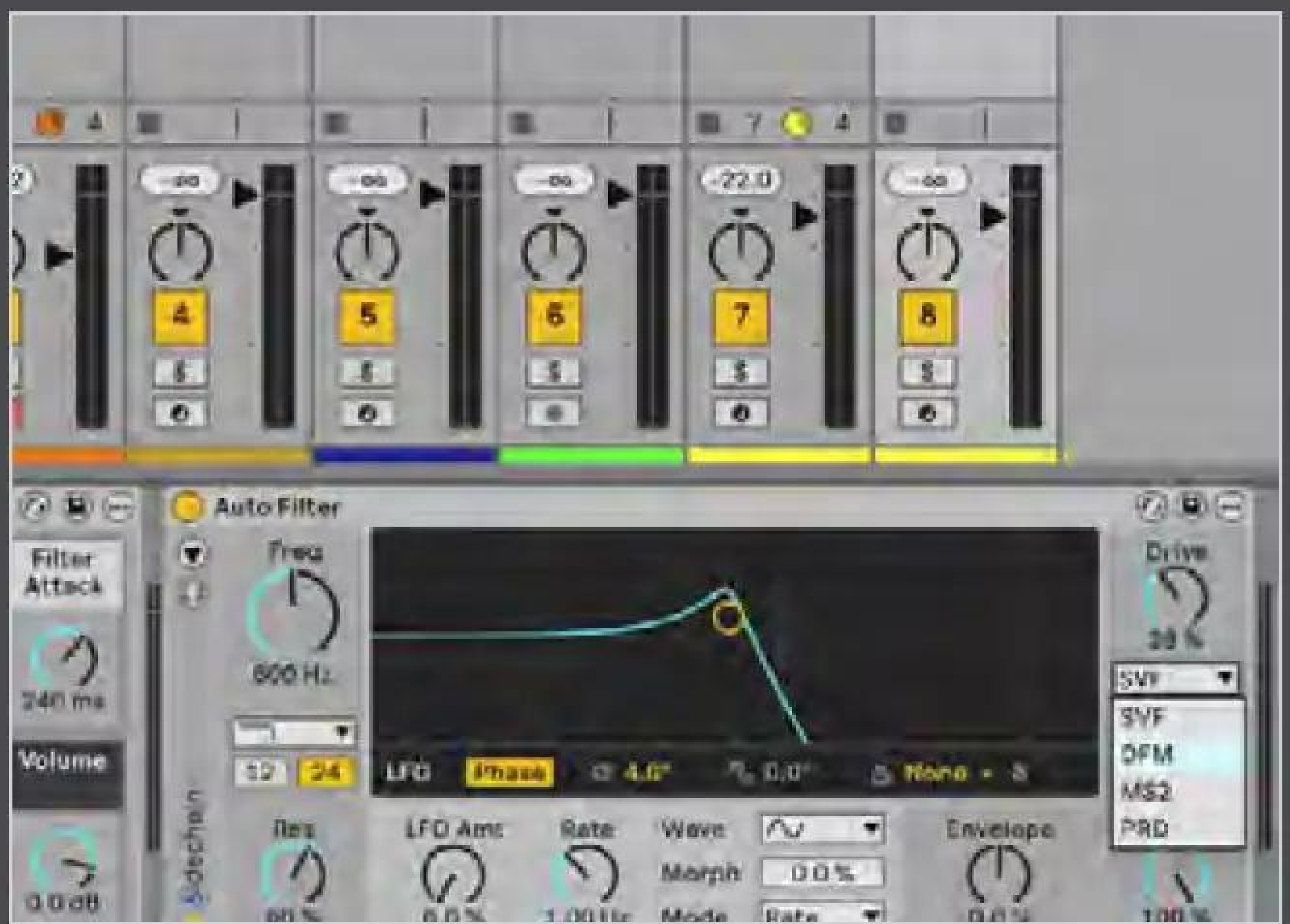
Project information

Material: Ableton Live 12.2 Suite
Time required: 30 minutes
Content: Using Auto Filter as a creative and sound design tool to create characterful bass sounds, defining sound color and character using new filter circuits and types. Various modulation possibilities of the Filter Frequency.
Difficulty: Advanced



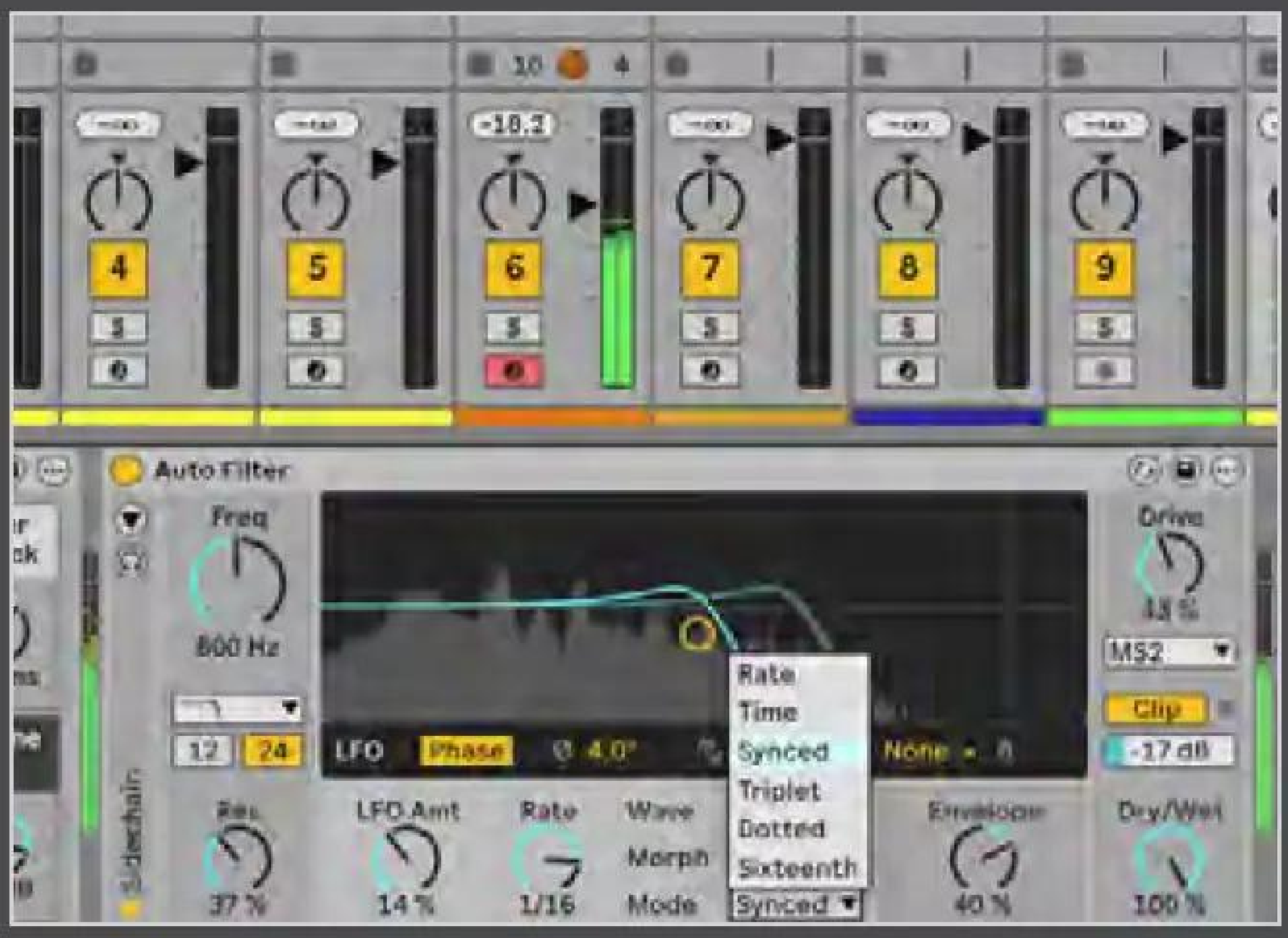
1 Capture resonances

Load a slightly distorted bass sound and program a simple MIDI clip. As distorted basses quickly produce harsh resonances and peaks, load an Auto Filter into the track and use it as a tone shaper. Set the Filter Frequency to 600 Hz, Resonance to 50%, increase **Drive** to 38% and activate **Clip**. Adjust the output volume via **Output**.



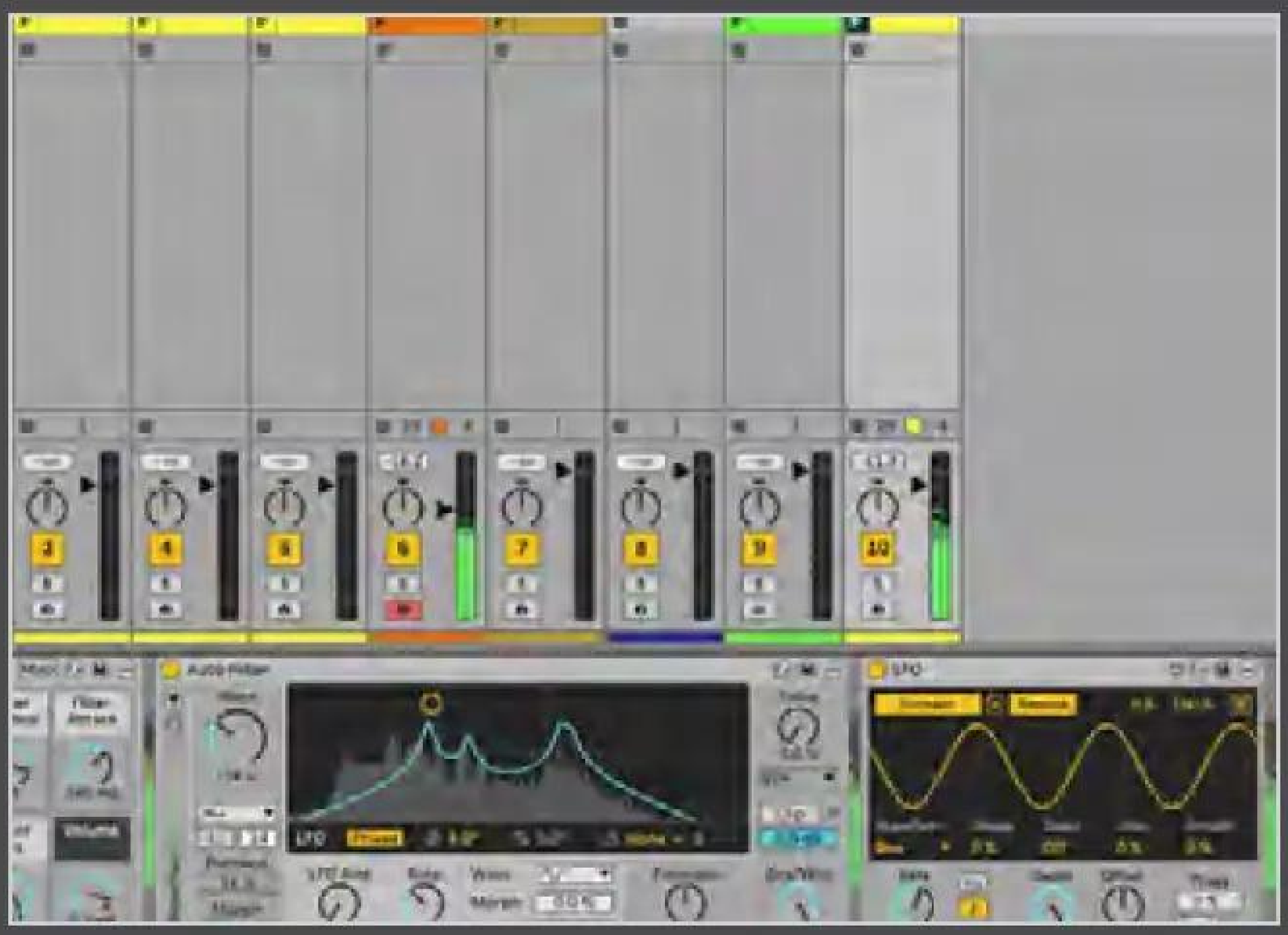
2 Determine timbre

To give the sound more character, try out different filter circuits. The SVF model adds more grain to the sound, while DFM delivers a rougher distortion due to internal feedback distortions. Vary the values for Resonance and **Drive**: Each filter circuit reacts differently and produces different sound colorations.



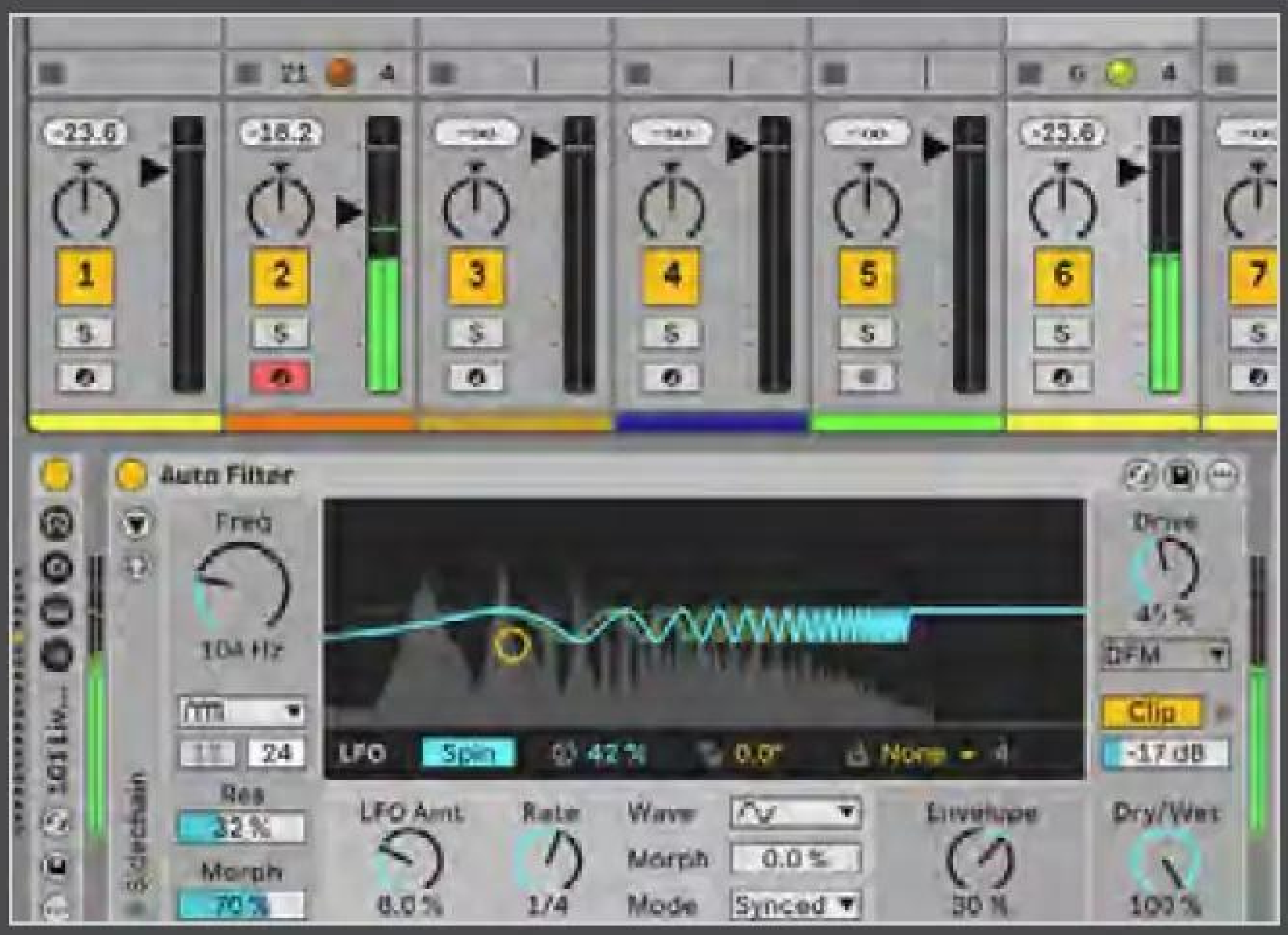
3 Revitalize filter runs

Static filter sweeps can quickly sound lifeless. To avoid this, modulate the Filter Frequency using the Envelope. Set **Envelope** to 40%. This determines the intensity of the modulation. Next, modulate the bassline rhythmically. To do this, select **Mode Synced** under LFO, set the **Rate** to 1/16, and select 14% for **LFO Amount**.



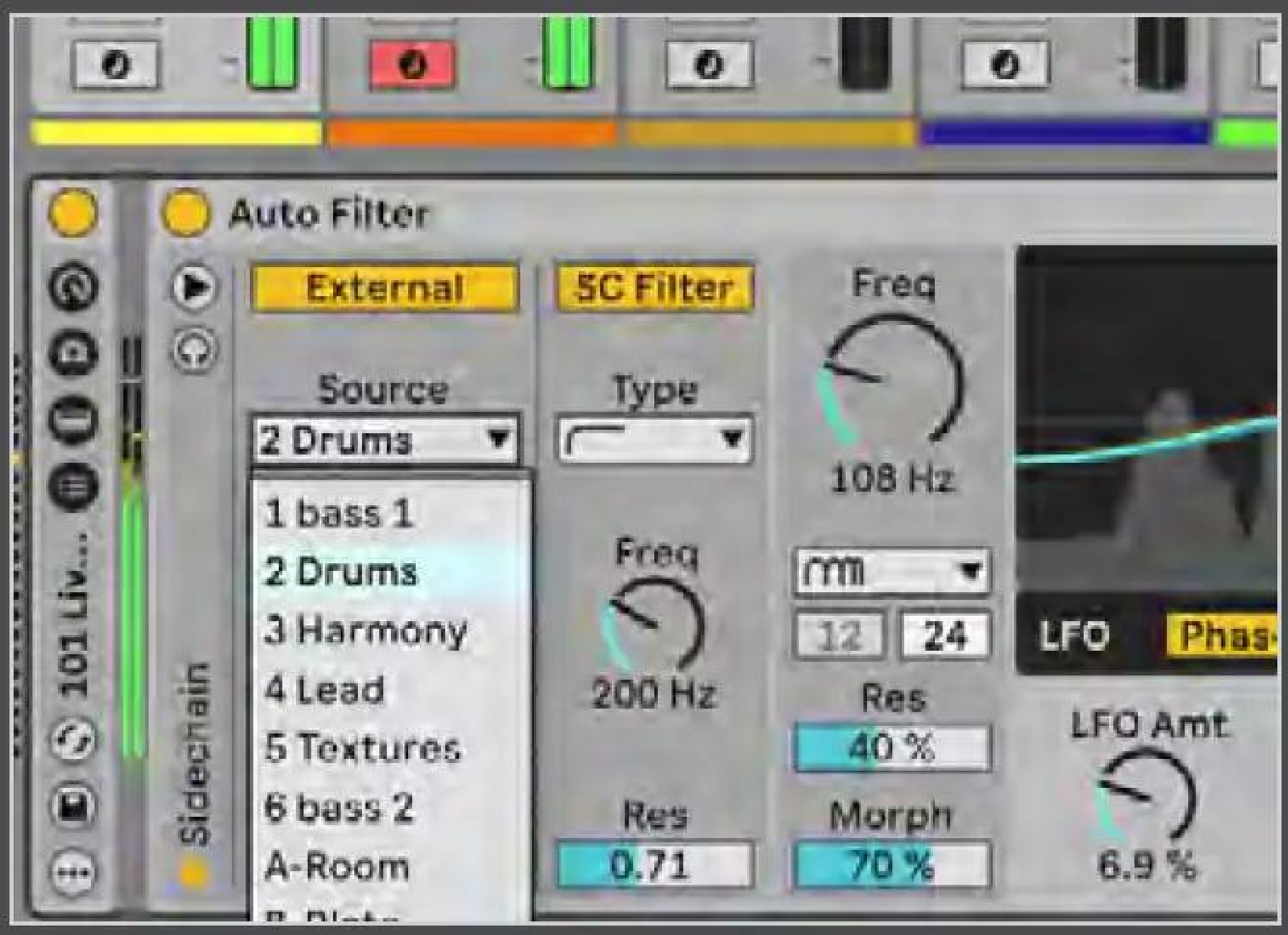
4 Vocal character

For a vocal-like bass sound, as often heard in Drum ‘n’ Bass tracks, select Vowel as the Filter Type. Set **Pitch** to -14. To shape the vocal character, increase **Formant** to 30% and **Morph** to 40%. To modulate the formant, load an M4L LFO device into the track. Set **Rate** to ½ and map the LFO to **Formant** of the Auto Filter.



5 Metallic textures

To give the bass metallic-sounding overtones, select Comb as the Filter Type. Set the **Frequency** to 104 Hz, **Resonance** to 32%, and **Morph** to 70%. Set the LFO Amount to 8% and **Rate** to 1/4. For more stereo width, increase the **LFO Phase** to 42%. To modulate the left and right channels asynchronously, select **Spin** as the LFO stereo mode.



6 Sidechain Modulation

For more complex modulation, activate the newly added **Sidechain Envelope Input**. Select the Snare of your drum beat as the **Source**. This will trigger the filter movement and enhance the groove feeling in particular. The result is a bass that breathes rhythmically with the beat and blends organically into the mix.

Presets and audio demos in the magazine downloads (see page 9)

Power Producer: Bitwig

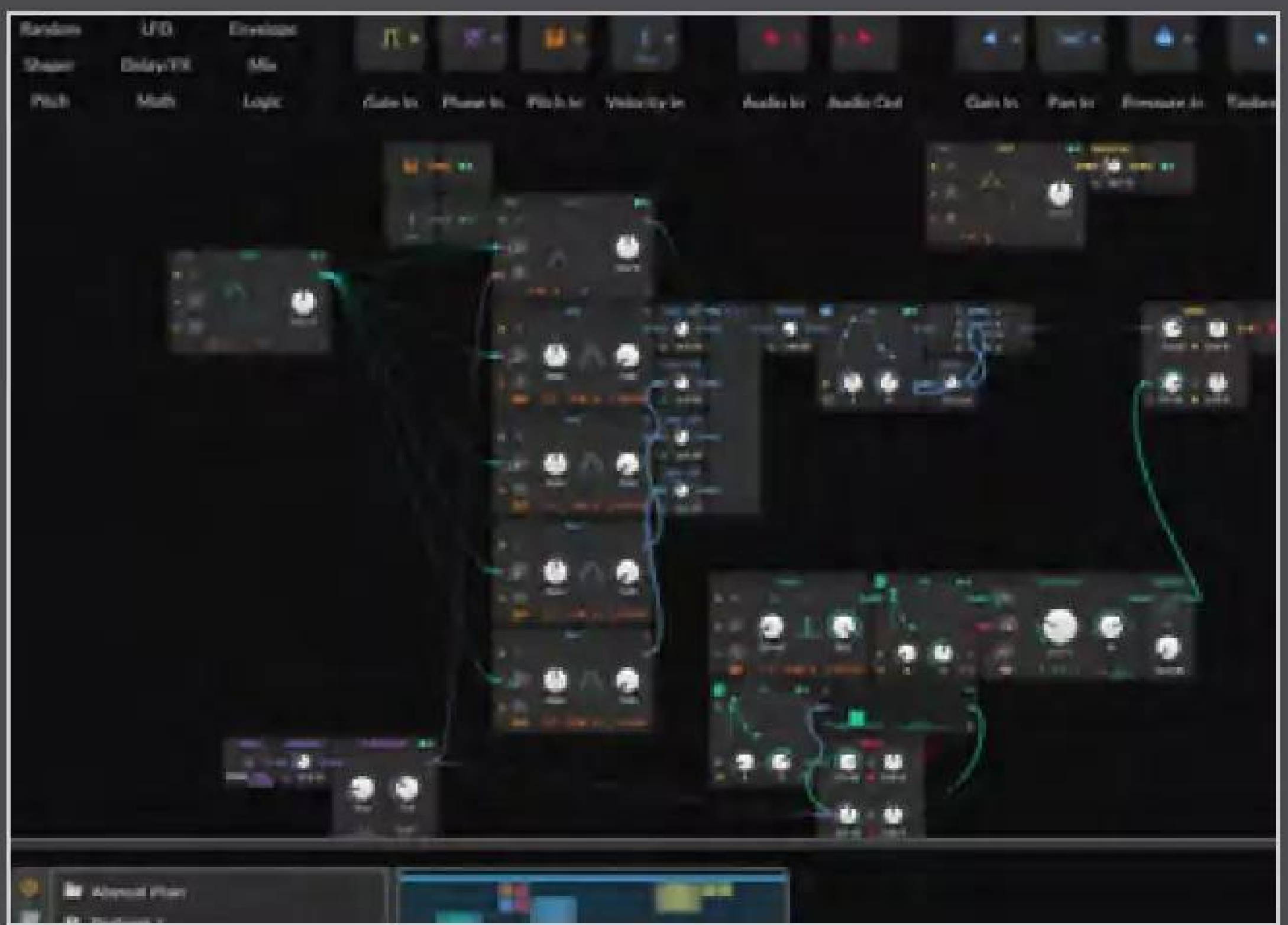
Build your dream synth

Who needs plugins when you can easily build your dream synth in Bitwig's The Grid? This modular toolbox has been part of the DAW since Version 3 and is still one of Bitwig's highlights and unique features. So if you have always dreamed of your first self-built software synthesizer-sampler monster and do not want to start programming right away, The Grid is the perfect introduction. by Laura Emiliano

Project info

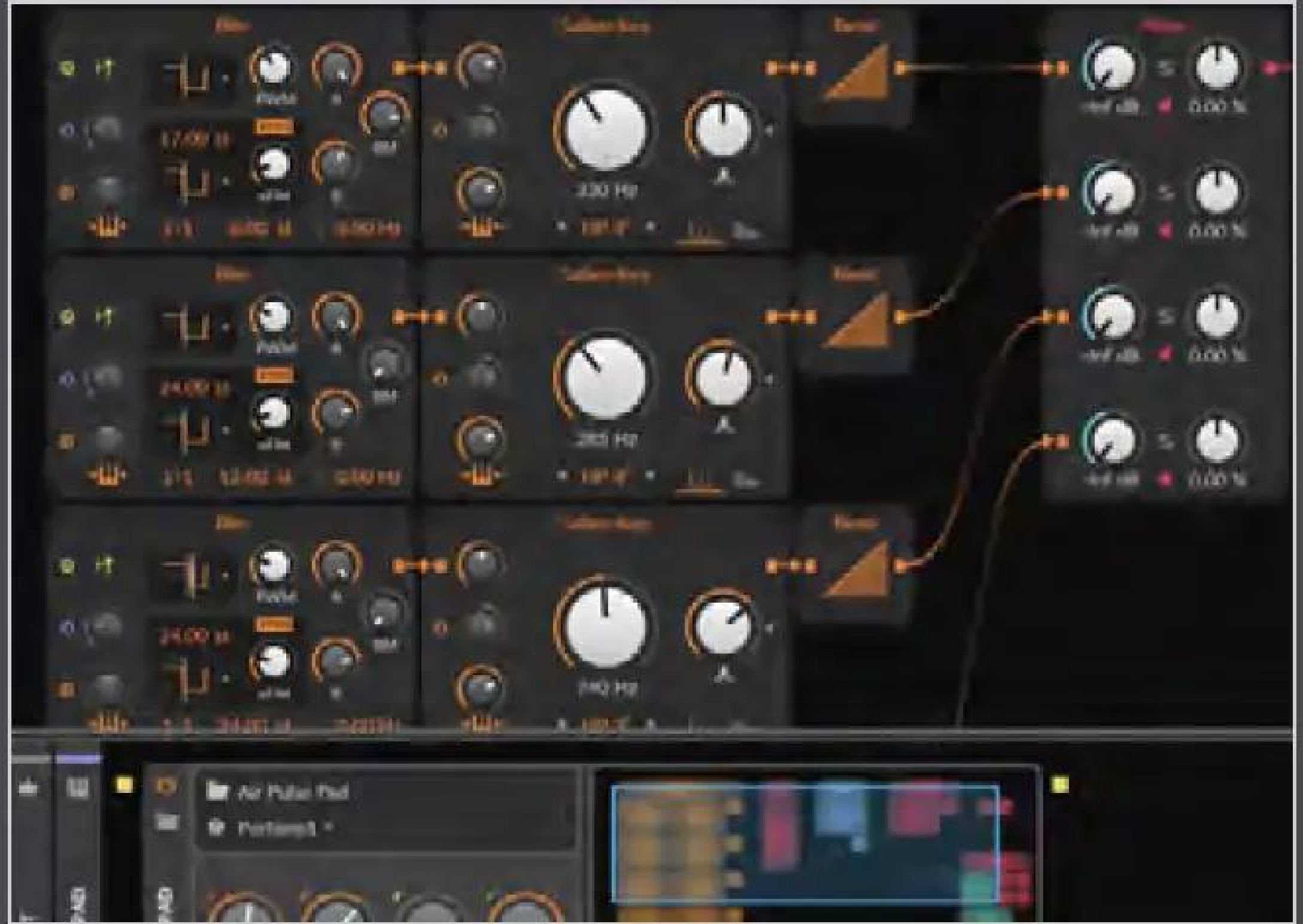
Material: Bitwig Studio 5
Time required: 30-60 minutes
Content: Create your own synthesizer with Poly Grid.
Difficulty: Beginner to Advanced

More Info



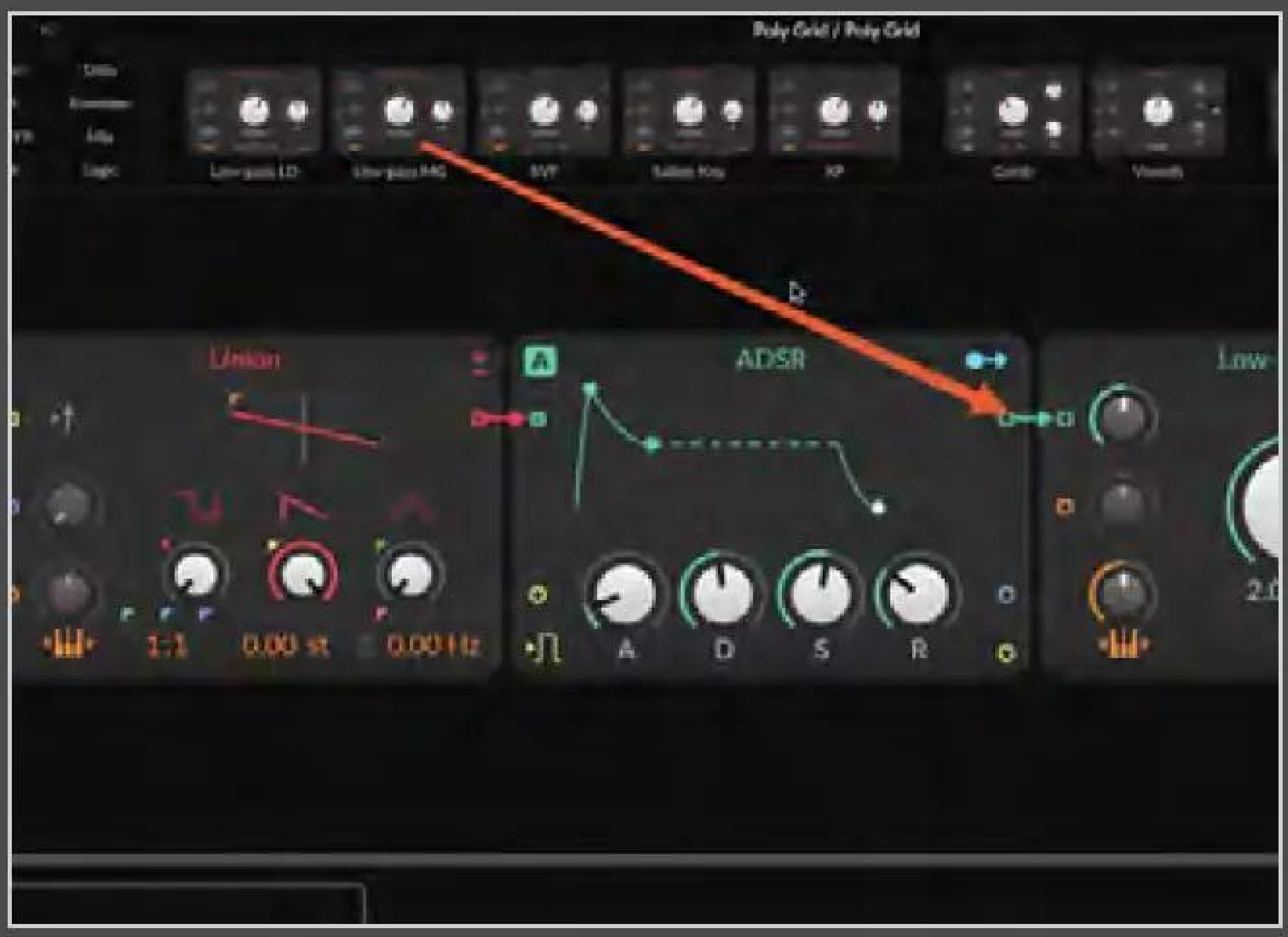
1 Poly Grid

The Grid – not necessarily the most creative name for such a powerful tool for creating your own instruments, effects, and sequencers in Bitwig Studio. But this shouldn't distract from the infinite creative potential of The Grid. In this first episode, we will build our own synthesizer with Poly Grid, which does not exist as a plugin in this form.



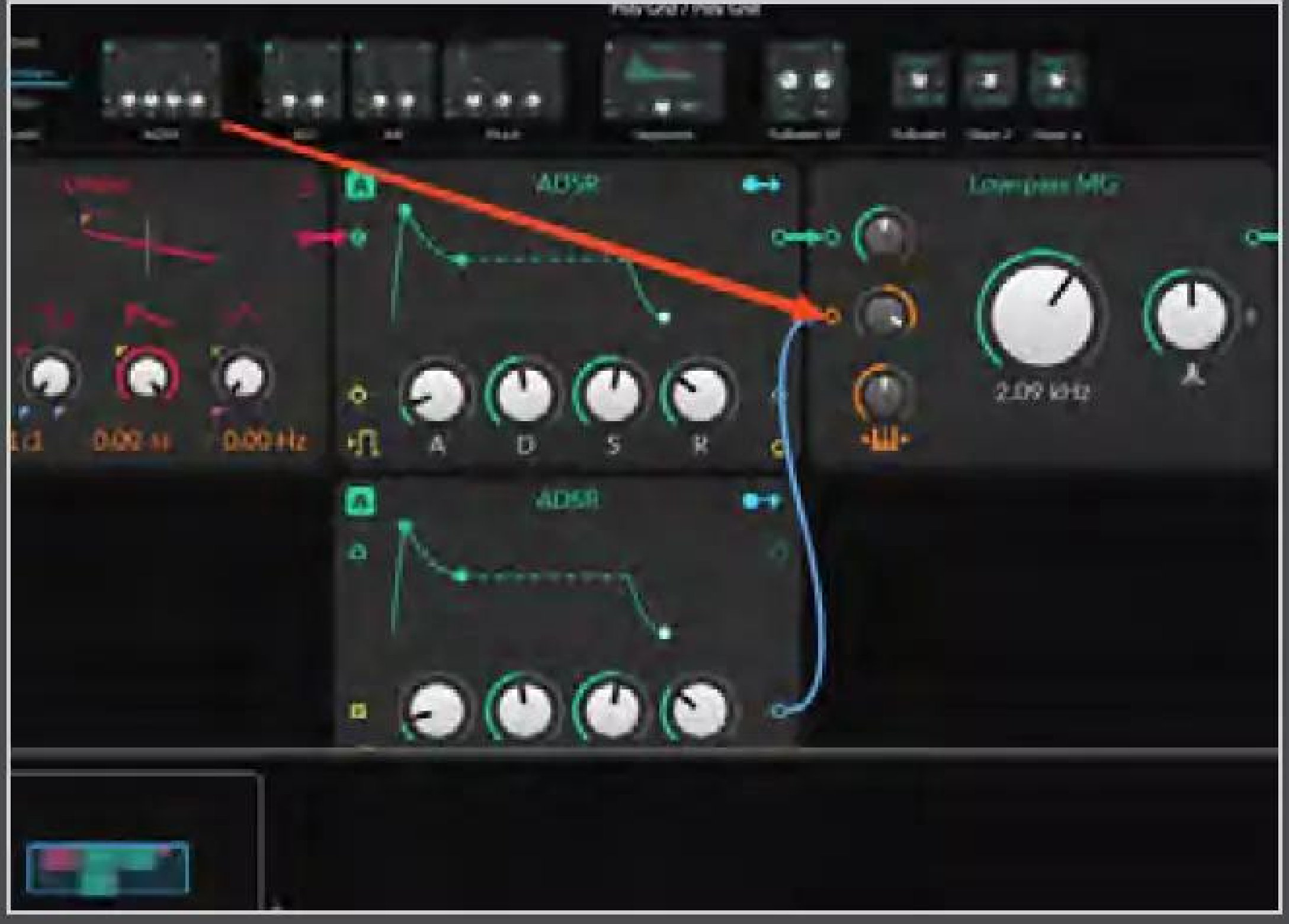
2 Modular DIY Synth

That's the name of the device in Bitwig that lets you build your own instruments. The principle: choose oscillators, filters, modulators, effects, and more from a selection of 227 (!) modules, distribute them on the eponymous grid, and wire them together like a modular synth. Let's start with a simple polyphonic synth.



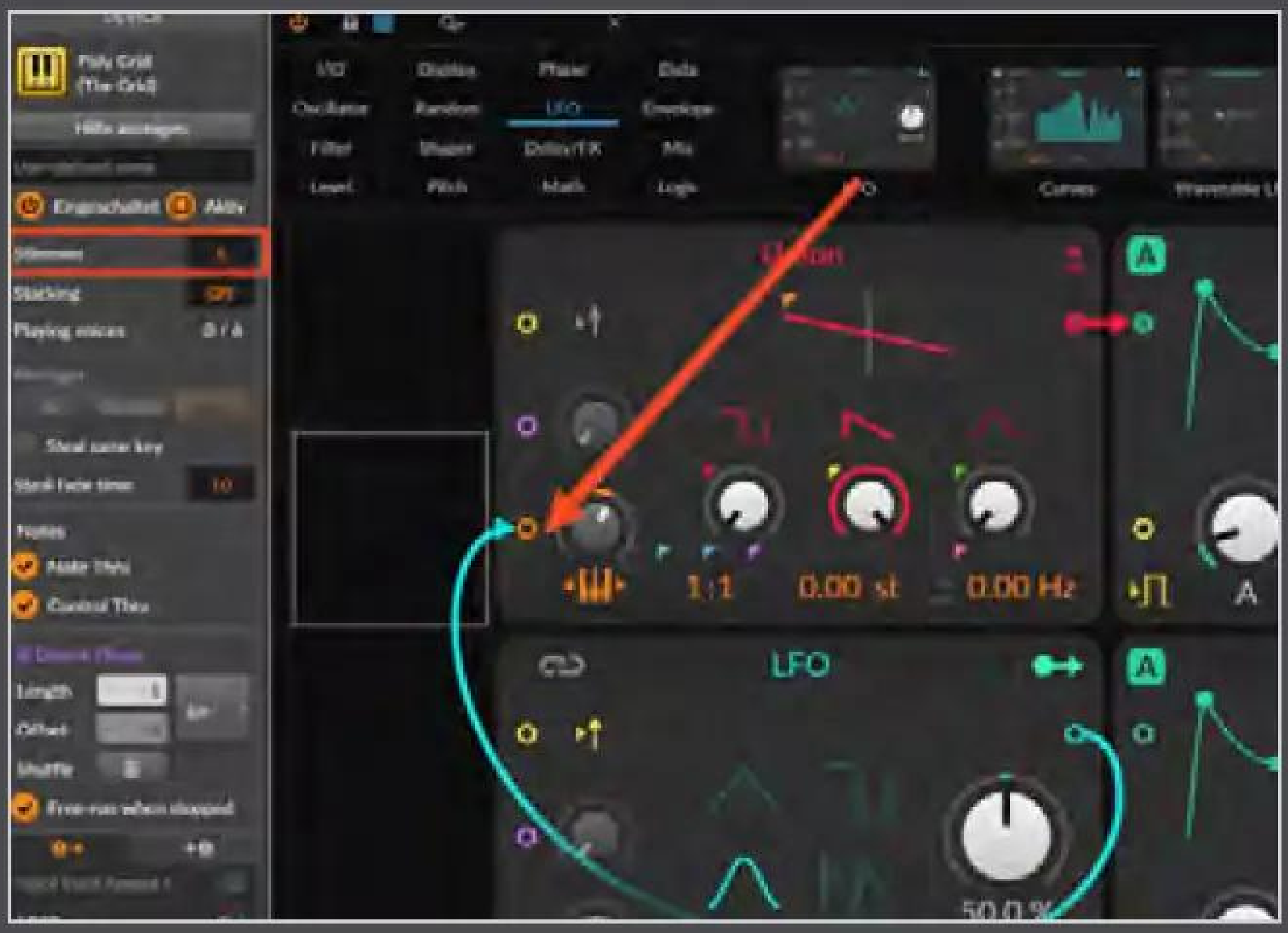
3 Osc-Filter-Env

When you load Poly Grid, a Unison oscillator, an ADSR envelope, and a Signal Output are automatically created. When you play on the MIDI keyboard, you can hear the result immediately. What we still need is a Filter. So, go to the corresponding category in the Module Browser, select "Low-pass MG," and drag it to the Signal Output of the Env Module.



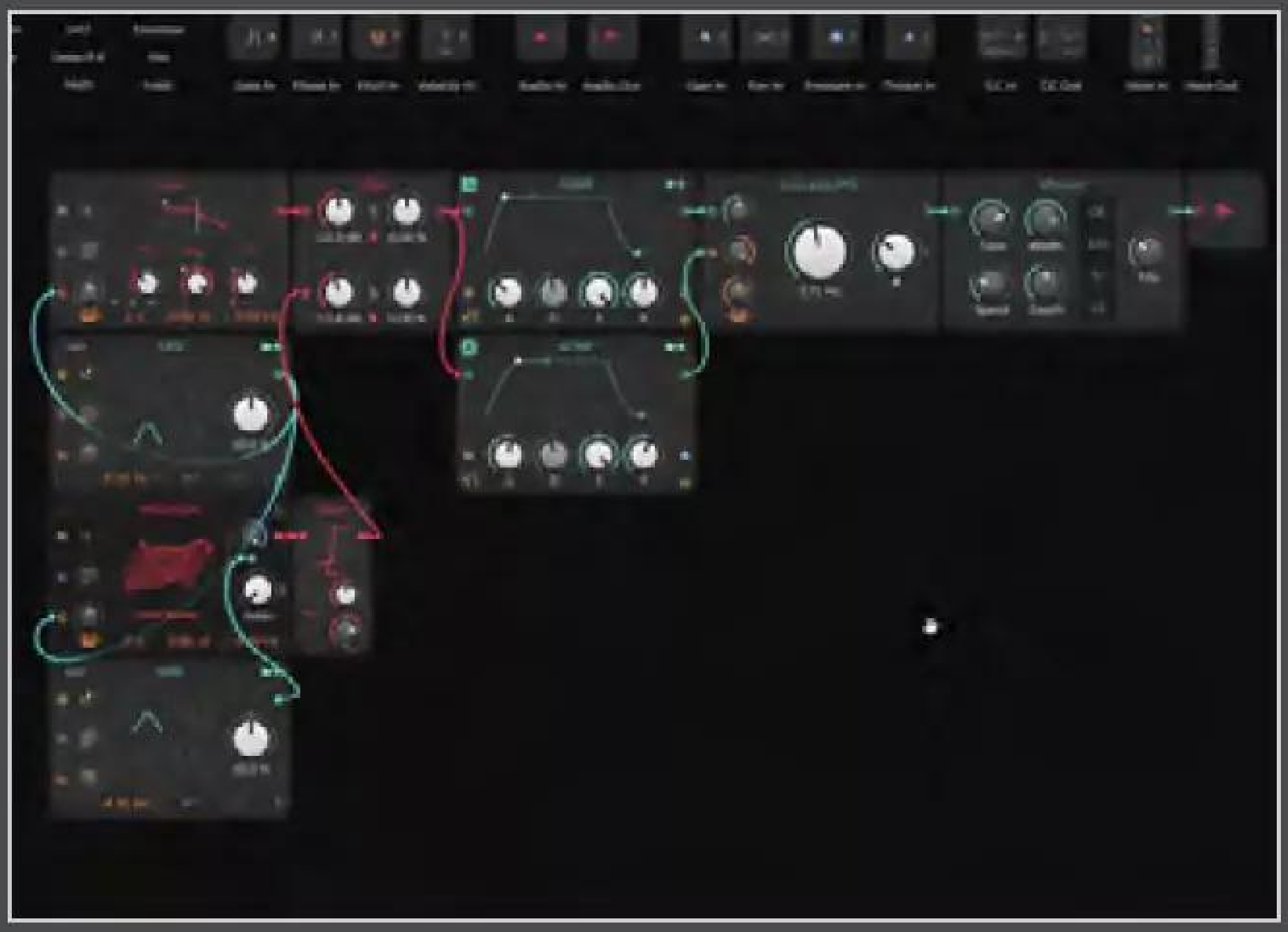
4 Filter envelope

Poly Grid automatically connects the new module when you drag it directly to the output of ADSR. Now, the Cutoff should open automatically with each note, with its own Envelope. Go to the Envelope section in the browser, drag ADSR directly onto the orange Modulation Input of the Filter, and turn the similarly colored knob next to it all the way up.



5 Polyphonic and Lofi

To be able to play polyphonic chords, the device must be switched from Mono to, for example, 6 voices in the Info Area on the left. An LFO adds slight vibrato and LoFi vibes to the sound. Drag the module from the browser onto the orange input of the Union oscillator with a maximum modulation intensity of 0.10.



6 Pad monster

With a Wavetable Oscillator, Diode Distortion, and a Chorus behind the filter, you now build the ultimate synthwave pad synthesizer. Your imagination is barely limited here, and only by the CPU. Do not forget to save the device as a preset so that you can continue to develop it at any time – or even make music with it.

MA09 2025MF

professional audio 10/23
Aufnehmen · Abmischen · Produzieren
Spitzenklasse
SEHR GUT
Rupert Neve Designs
Newton Channel

professional audio 06/23
Aufnehmen · Abmischen · Produzieren
Spitzenklasse
SEHR GUT
Rupert Neve Designs
MBC

RUPERT NEVE DESIGNS

Elevate Your Tracks

Crafting Sonic Masterpieces for the Modern Producer

Unlock the full potential of your electronic beats with cutting-edge hardware designed to enhance clarity, warmth, and dynamic control in your mix. Transform your productions with the Rupert Neve Designs Master Buss Transformer, Processor or Newton Channel and feel the difference professional-grade gear can make.

Master Bus Transformer

Klanggestaltungswerkzeug mit Shelf EQ, Color Comp, Width-Sektion und Super Silk

Master Buss Processor

Zweikanal Kompressor/Limiter mit Stereo-Field-Editor, Aufholverstärkung bis zu +20dB, Silk Red/Blue-Modus

Master Buss Converter

2-Kanal A/D-Wandler mit übertragerlosem Class-A-Signalweg

5254

Diodenbrückenkompressor mit Custom-Übertragern, Class-A-Lineverstärker und Full-Wave-Sidechain-Erkennung

Newton Channel

Channelstrip mit Mikrofon-Preamp, EQ, Kompressor und Variable Silk

INPUT
EQUALIZER
COLOR COMP
WIDTH
MBT
Master Bus Transformer
CHANNEL A
CHANNEL B
PORTICO II
Master Buss Processor
5254
DIODE BRIDGE COMPRESSOR
NEWTON
CHANNEL
MIC PRE
EQUALIZER
COMPRESSOR

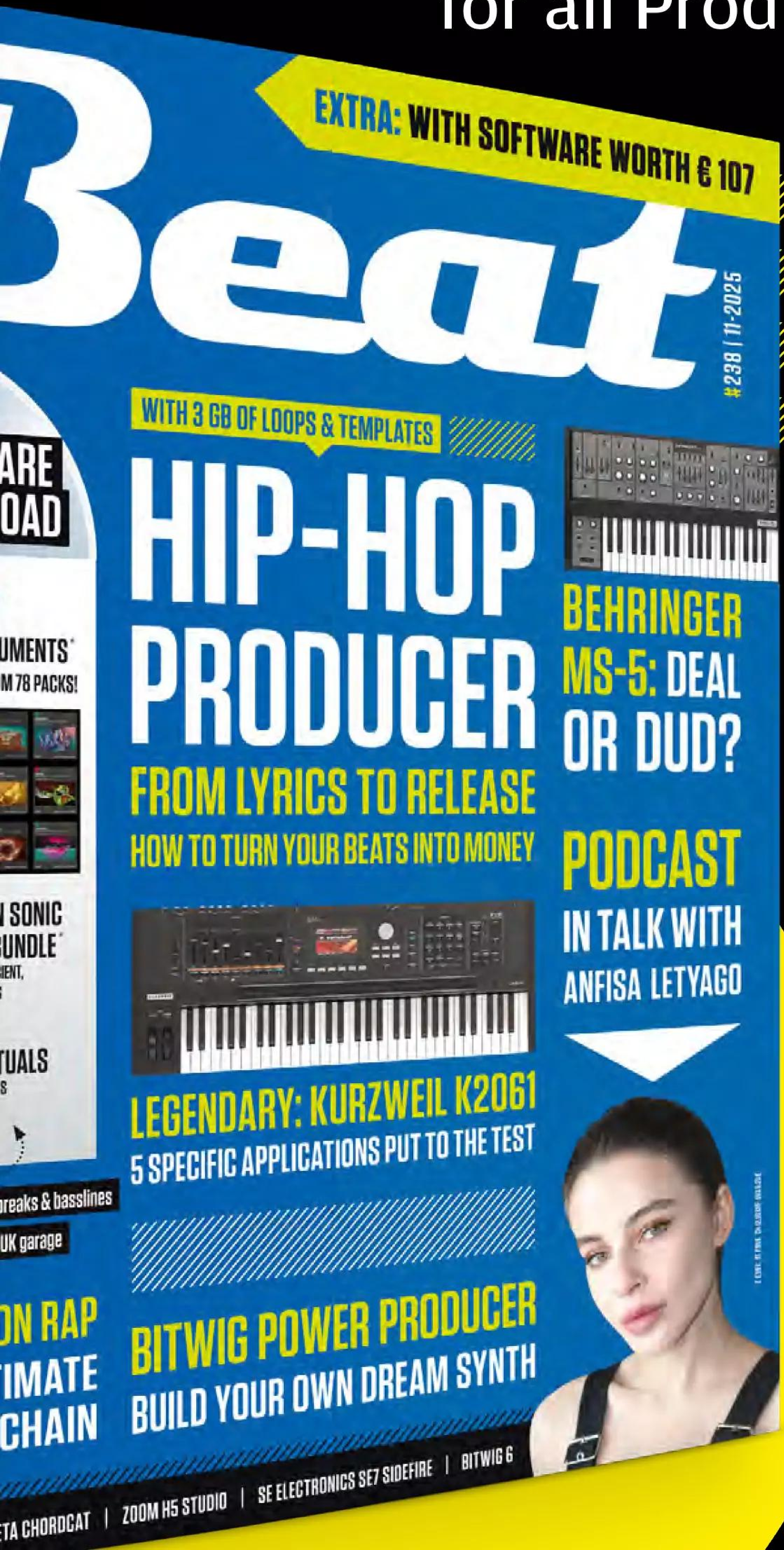
DISTRIBUTED BY
www.megaaudio.de
MEGA AUDIO
FOLLOW & LIKE US ON

MBT MBP MBC

5254 Newton

SUCCESS WHEN & WHERE YOU WANT

for all Producers, DJs and Musicians


EXTRA: WITH SOFTWARE WORTH € 107
Beat
#238 | 11-2025
WITH 3 GB OF LOOPS & TEMPLATES
HIP-HOP PRODUCER
FROM LYRICS TO RELEASE
HOW TO TURN YOUR BEATS INTO MONEY
BEHRINGER MS-5: DEAL OR DUD?
PODCAST
IN TALK WITH ANFISA LETYAGO
LEGENDARY: KURZWEIL K2061
5 SPECIFIC APPLICATIONS PUT TO THE TEST
BITWIG POWER PRODUCER
BUILD YOUR OWN DREAM SYNTH
ZOOM H5 STUDIO | SE ELECTRONICS SE7 SIDEFIRE | BITWIG 6

12 MAG ISSUES STARTING AT 71,90 EURO / YEAR

ACCESS TO OVER 100 ISSUES IN THE ARCHIVE

GET OVER 1,2 TB OF INSTRUMENTS & SOUNDS

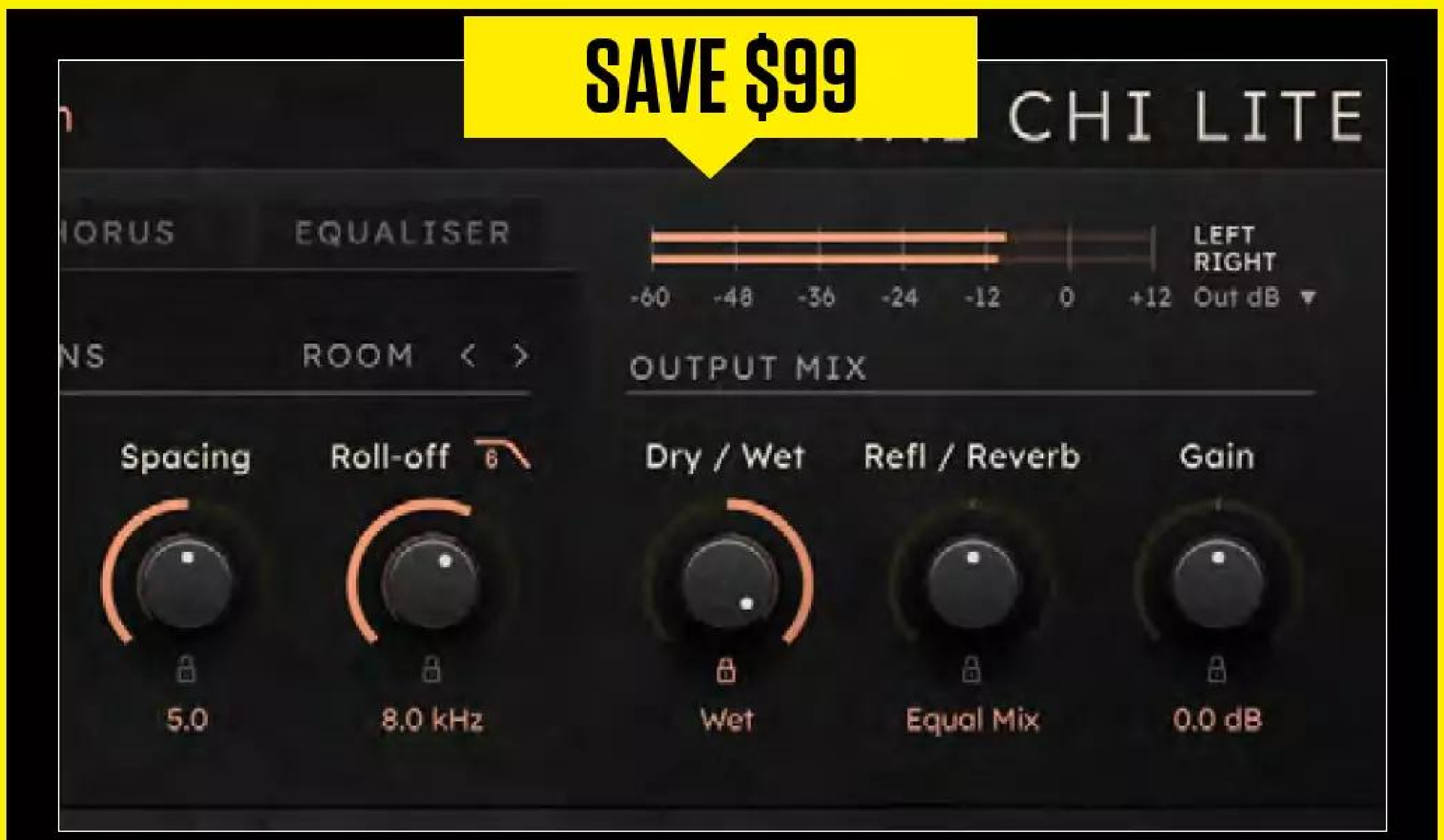
PLUS GIFT OF YOUR CHOICE!

EXTRA: WITH SOFTWARE WORTH € 107
Beat
15 GB SOFTWARE DOWNLOAD
HIP-HOP PRODUCER
HANDS-ON RAP THE ULTIMATE VOCAL-CHAIN
BITWIG POWER PRODUCER
TESTS ALPHATHETA CHORDCAT | ZOOM H5 STUDIO | SE ELECTRONICS SE7 SIDEFIRE | BITWIG 6

Want it?
Get your subscription here:
www.plugins-samples.com

CHOOSE YOUR GIFT

Find your favorite subscription gift at
www.plugins-samples.com



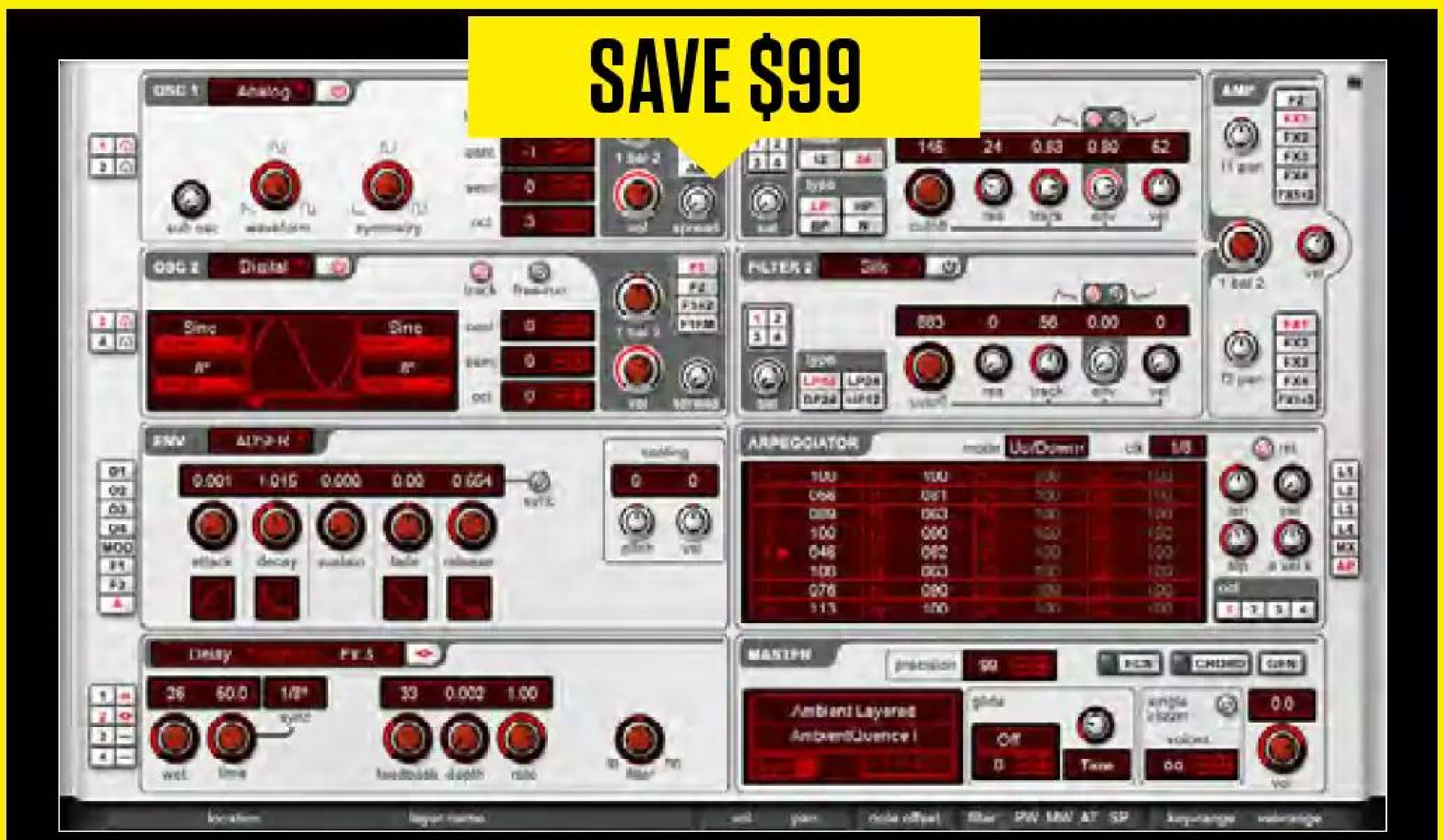
SAVE $99

LIQUIDSONICS
TAI CHI LITE*

If you treat reverb not just as an effect but as part of your music: Tai Chi Lite delivers lively reverberation spaces for modern productions – with nonlinear reflections, unison chorus, and a refined sound character. The dense, lively reverb blends effortlessly into any arrangement – an insider tip for vocals, synths, and acoustic and electric instruments!

www.liquidsonics.com **Gift ID:** F1614

no additional costs



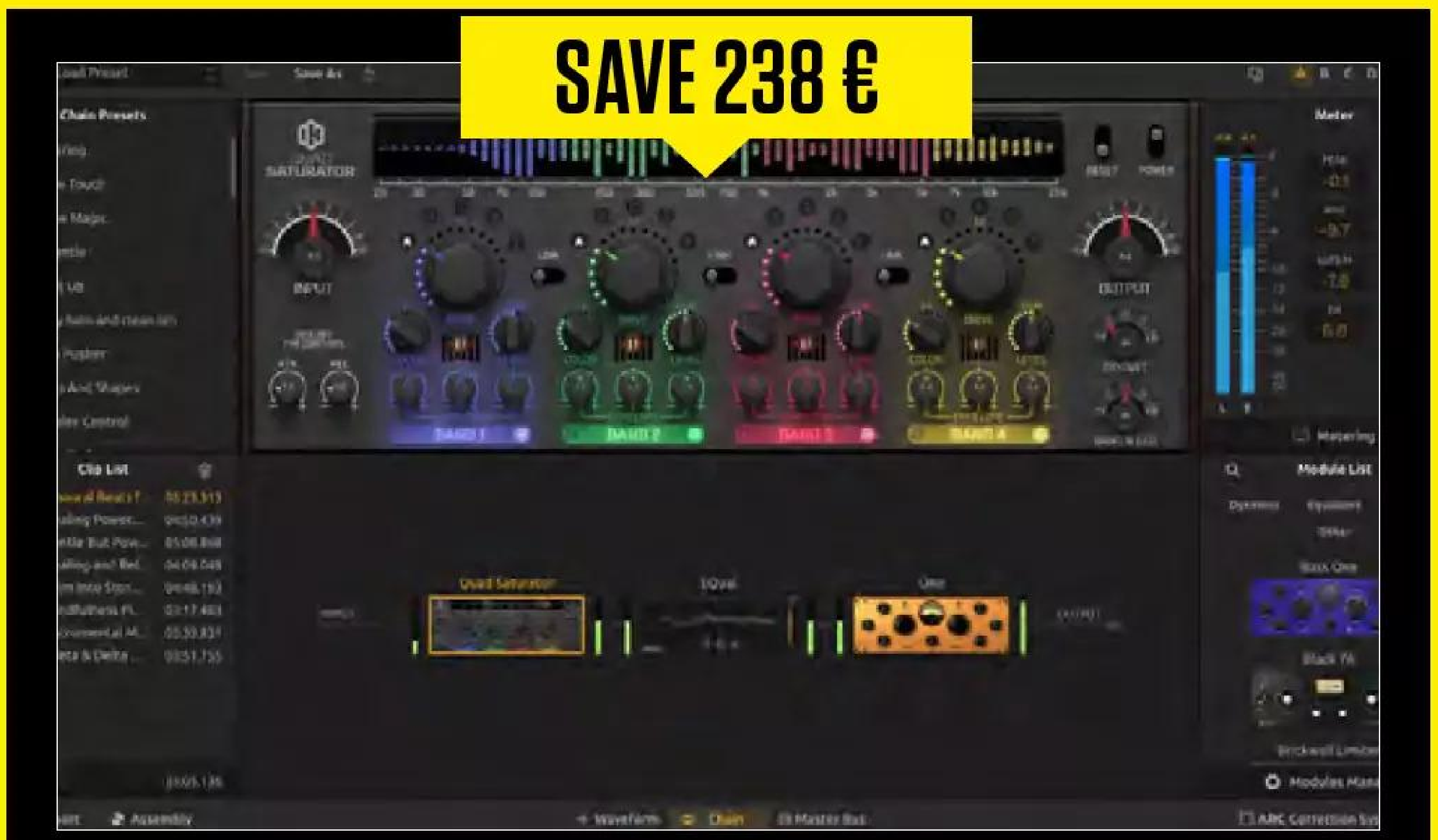
SAVE $99

ROB PAPEN
ALBINO-3 LEGEND*

The cult synth is back! Albino-3 Legend brings the virtual analogue sound of the early 2000s into the present – now with VST3 and NKS support, scalable GUI and optimizations for modern systems. With four layers per preset, creating massive, complex sounds is a breeze – perfect for fat leads, lush pads, and intricate soundscapes!

www.robpapen.com **Gift ID:** F1605

no additional costs



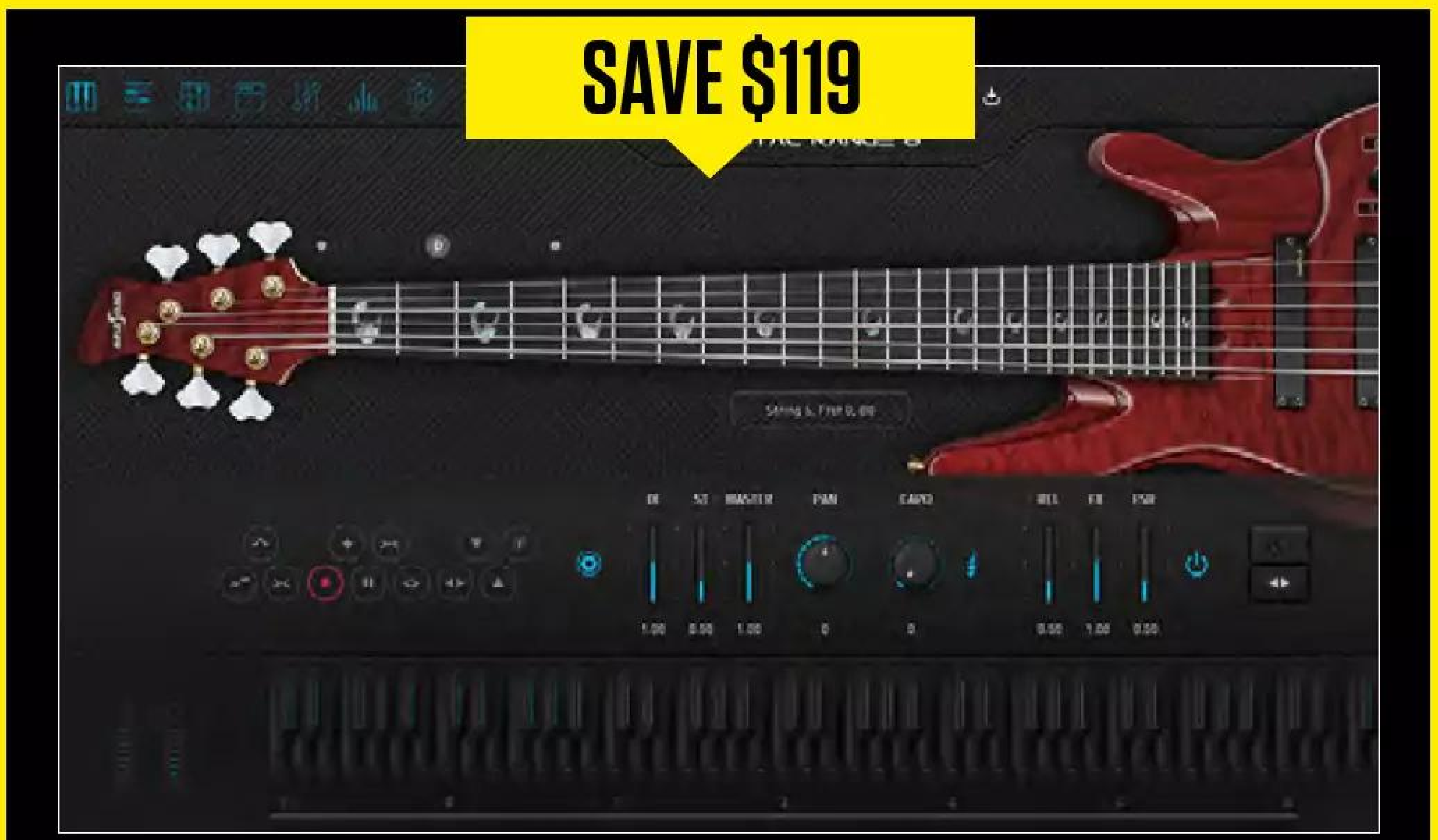
SAVE 238 €

IK MULTIMEDIA
T-RACKS 6 PRO*

With 40 high-quality audio processors, T-RackS 6 PRO offers everything you'd expect from a professional mixing, mastering, and sound design tool. Classic analog emulations meet modern digital modules in a modular environment that works as both a plug-in and a standalone console. Versatile, great-sounding, and easy to use.

www.ikmultimedia.com **Gift ID:** F1369

no additional costs



SAVE $119

AMPLE SOUND
AMPLE BASS TR6*

Feel the groove! Ample Bass TR6 brings the versatile sound of the six-string electric bass Yamaha TRBJP2 (John Patitucci Signature Edition) to your DAW. With 14 playing techniques, poly-legato, a Riffer engine, a tab player and a rack of high-quality effects, you can craft vibrant bass lines in minutes–giving every track a solid low-end foundation.

www.amplesound.net **Gift ID:** F1609

no additional costs

---

* Only while stocks last. Software is delivered as a download with a serial number.

Test: Bitwig Studio 6

When Bitwig 5.3 was introduced, the Berlin-based DAW developer promised that they had big plans for the next update and wanted to tweak the Arrangement and Automation workflows. With version 6, they show us what they meant. New look, completely revised modulations, global key—what an update! **by Laura Emiliano**

Features

- Modular DAW
- Automation workflow: Clips, new tools
- High contrast GUI
- Global key: Set the key and mode for all MIDI clips
- Layer editing
- Automatic backup of DAW projects from older versions

Facts

Manufacturer: Bitwig
Web: bitwig.com
Distribution: Website
Price: 399 Euro (Bitwig Studio), 199 Euro (Bitwig Studio Producer), 99 Euro (Bitwig Studio Essentials)

- ▲ Faster and more in-depth automation
- ▲ MIDI editing
- ▲ Global key for harmonic compositions
- ▲ Automation clips in the clip launcher

Sound: 🟥🟥🟥🟥🟥🟥
Operation: 🟥🟥🟥🟥🟥🟥
Price/Perf: 🟥🟥🟥🟥🟥🟥

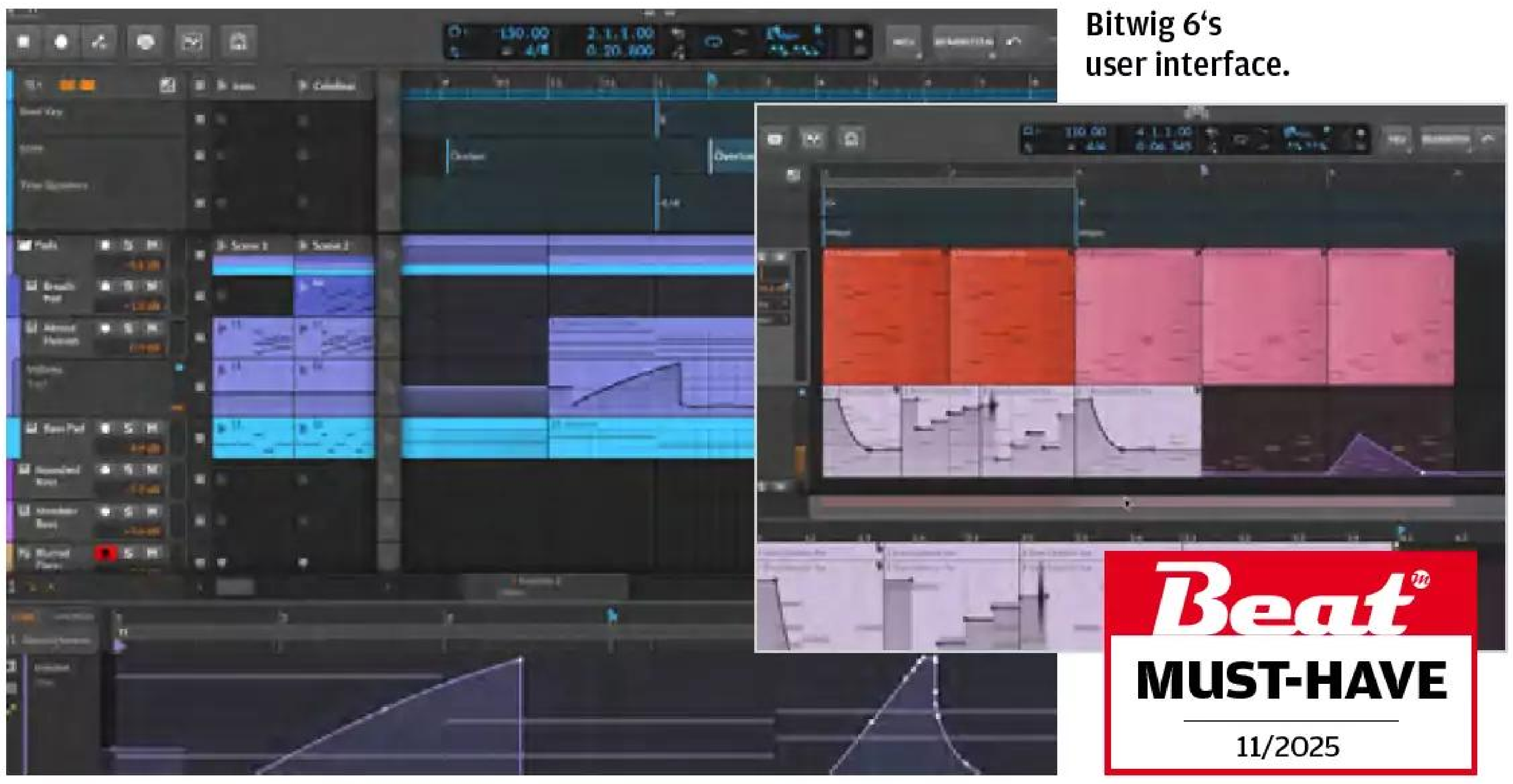
Total: 🟥🟥🟥🟥🟥🟥

Alternatives

Ableton Live
599 Euros
ableton.com

FL Studio
539 Euros
image-line.com

Steinberg Cubase
579 Euros
steinberg.net



Bitwig 6's user interface.

Beat MUST-HAVE 11/2025

As the most modular DAW around, Bitwig has gained an ever-growing fan base in recent years with The Grid and its complex modulation options. However, as the number of users grew, so did the number of requests and feature suggestions, especially regarding the somewhat limited options for more traditional production workflows. The DAW increasingly found itself at a crossroads: Should it nestle even deeper into the modulation niche or open up to the broader market? With Bitwig Studio 6, it is moving towards the mainstream.

Long-awaited features

When you open the first beta version of Bitwig Studio 6, the new look immediately catches your eye. Everything is more contrasting, the background is darker, and the animations when moving clips or adjusting windows are smoother. This is partly due to AVX2 support for improved rendering. Owners of older computers will have to be strong now, because those using a CPU without AVX2 support (built before 2011) will no longer be able to use the DAW in version 6. So, before updating, check whether your aging production machine supports AVX2.

One might also ask whether automation in a DAW like Bitwig, which is bursting with modulators, plays such a big role at all. After all, everything is modulated automatically anyway. Yes, it is! Particularly when it comes to volume automation or mixing in general, where subtlety is required, Bitwig's modulators are not the right choice. Subtlety and consistency across entire songs is not their strong suit.

Similar to FL Studio, there are now separate automation clips. These can be edited in the editor and even triggered in the Clip Launcher like audio and MIDI clips. Setting and editing automation points in these clips (or as before in automation tracks) is now also faster and easier.

But Bitwig wouldn't be Bitwig if it didn't add its own twist here, too. For example, the spread function, which was previously only available for MIDI notes, can now also be applied to automation points. This allows each automation point to be varied to a different degree in each playback of a clip. This enables much more organic automation. In addition, automation clips can be reused in the Modulator Segments and Curves. Brilliant!

Alias Clips & Global Key

These two new features, Alias Clips and Global Key, have been integrated into DAWs such as Cubase and Logic for ages. So here, they're just now catching up with the DAW mainstream. You can now select a global key in the title bar, determine the root note, then select the desired key from 23 modes such as Major or Minor. Now, for example, you can color the notes in each MIDI clip that belong to the key for better orientation, and mark the notes that are not in the key. The new Note FX Key Filter+ also helps to move notes that are out of key in MIDI clips into the set key. And those who are more versed in harmony and like to switch between keys can do so (unlike in Ableton) in the new Global Automation track.

Alias Clips, on the other hand, are a blessing for large DAW projects with dozens of copies of individual clips. This is because Bitwig recognizes all exact copies of a MIDI, Audio, or Automation clip as Alias Clips on command. If you now change the "original clip," all aliases will be updated accordingly. Version 6 also offers improved options for editing multiple MIDI clips at the same time, known as Layer Editing. This is very useful if, for example, you want to match the notes of the Kick and Bass.

Verdict

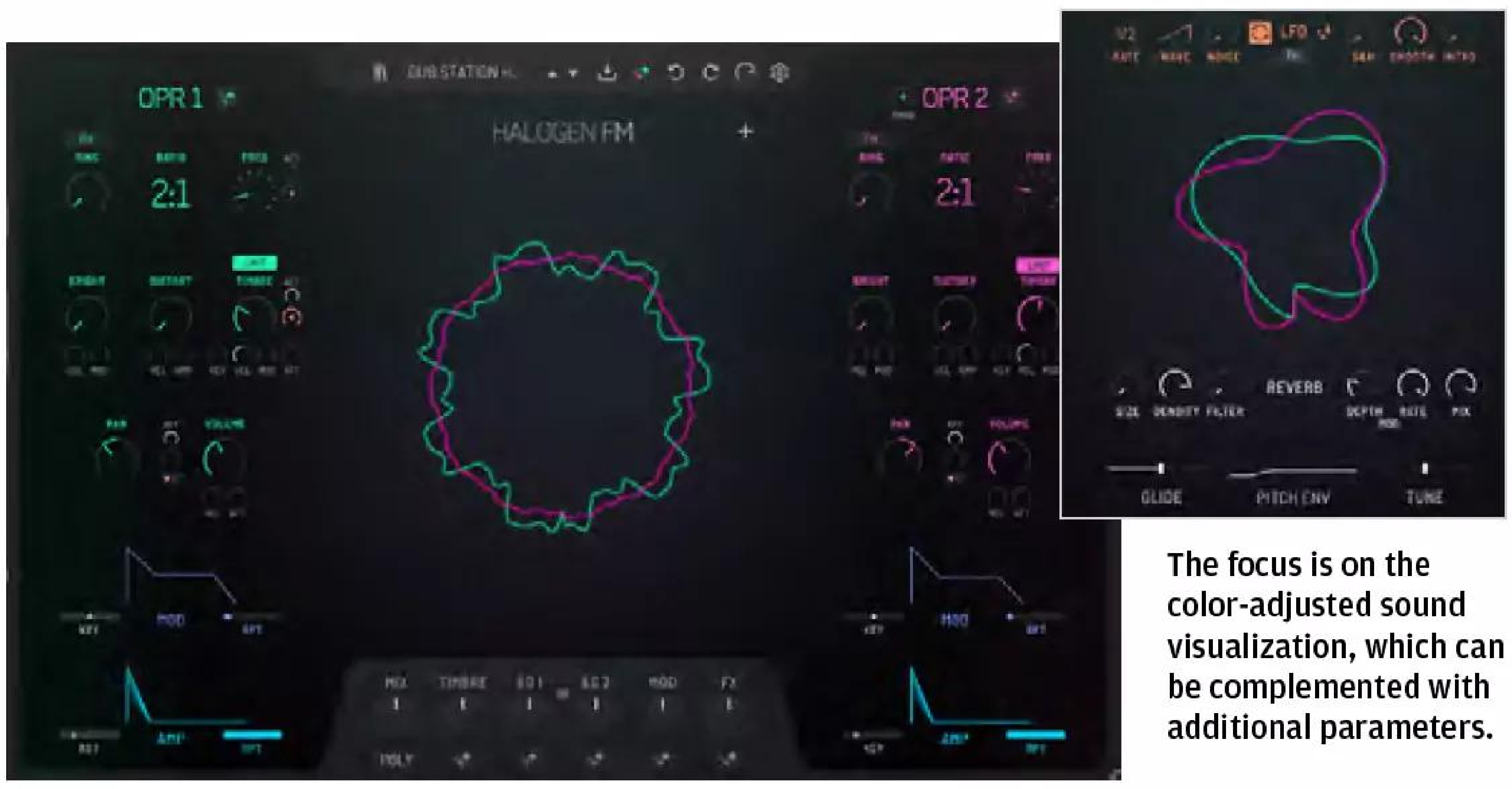
As a Bitwig fan from the very beginning, with a background in Techno and a broken Ableton heart, I have to say that no DAW update has excited me this much in a long time! And that's despite the fact that it doesn't include a single new Instrument, Effect, or Modulator, as has almost always been the case in the past. Bitwig Studio 6 is a real statement. And don't get me wrong: There's always room for improvement. There's no such thing as the perfect DAW. MIDI comping, creative effects, video support, and so on. But BWS 6 does so many things right that you're too busy jamming, producing, and discovering to miss any of that. ⁘

Bitwig Studio
On
Ano
Leve
6
BITWIG

More Info

Test: GForce Halogen FM

Since the 1980s, FM synthesis has been considered one of the most complex of all. The result was sonically fascinating, but the operation was daunting. With Halogen FM, GForce aims to make the power and character of FM sounds accessible without having to struggle through manuals or diagrams. by Jan Wilking



The focus is on the color-adjusted sound visualization, which can be complemented with additional parameters.

When you start the plug-in, the clear and modern interface immediately catches your eye. Instead of a cluttered jungle of parameters, Halogen FM presents itself with a tidy interface that is structured by clever color coding: Operator 1 glows in fresh mint green, Operator 2 in bold magenta. In between is a central visualizer that displays the waveforms and modulation behavior. This is not only visually appealing, but also helps you understand how the sound is generated.

The layout is intuitive: you have direct access to important macro controls such as timbre, envelopes, modulation depth, and effects. At the same time, you can still dive deeper and edit individual parameters in great detail. Halogen FM thus bridges the gap between beginner-friendliness and professional sound design.

Architecture and Engine

Under the hood, there is a minimalist but effective architecture with two operators. This may seem spartan compared to the six or even eight operators of classic FM synthesizers, but it is precisely this limitation that makes it so appealing. Instead of drowning in endless combinations, you can concentrate on the essentials: The interaction between Carrier and Modulator, which is complemented by Ring Modulation for additional timbres.

The Macro Controls allow you to make quick changes to the sound without having to delve into technical details. However, if you want, you can also use the full parameter access and manually adjust the Envelope Times, Operator Ratios, or LFO settings, for example.

Workflow and creativity

What impressed us in daily use was the seamless workflow. Many FM synthesizers invite you to spend a long time tinkering around, which can easily lead to confusion. Halogen FM, on the other hand, delivers immediate results. Within a few minutes, you can create sounds that can be easily integrated into a track.

The Spark engine, a kind of intelligent random generator, is particularly effective. Completely new patches can be created with a single click. The Spark function invites you to explore soundscapes that you might never have created yourself. Unlike many other randomize functions, however, the result is surprisingly musical. The Spark button produces sounds that you can use immediately or as a starting point for further refinement. If you want to leave certain parameters untouched, you can freeze them using the Freeze function—this allows you to retain a specific basic sound, for example, while remixing other aspects of the sound.

Presets and sound

Even without your own experiments, Halogen FM delivers an impressive arsenal of sounds. Over 320 presets are included from the factory, covering a wide range: airy pads, metallic textures, glassy plucks, and atmospheric soundscapes. Particularly strong are the spacious and textural sounds, reminiscent of the great FM synthesizers of the past but refined with a modern touch.

Even without conducting your own experiments, Halogen FM provides an impressive arsenal of sounds. Over 320 presets are included as standard, covering a wide spectrum: airy pads, metallic textures, glassy plucks, and atmospheric soundscapes. The two-dimensional and textural sounds are particularly powerful; reminiscent of the great FM synthesizers of the past, but refined with a modern touch.

Verdict

GForce has succeeded in bringing FM synthesis, which has always been considered too complicated, to an accessible, inspiring level. Instead of getting bogged down in parameter lists, you get an instrument that immediately makes you want to experiment. The combination of a clear user interface, intelligent Spark Generator, and a solid sound engine results in a workflow that appeals to both beginners and experienced sound designers.

Of course, Halogen FM cannot replace a fully equipped FM synthesizer, but it can quickly help you achieve good results. For anyone who has been at odds with FM in the past, Halogen FM is an invitation to rediscover this approach. And for sound designers, the Spark button is a real gold mine. A compact, creative, and characterful synth that frees FM synthesis from its convoluted baggage. ⁘

Dive into FM Synth
ing. All Creativity.

More Info

Features

- Software synthesizer
- FM synthesis with 2 operators
- Macro controls
- Parameter randomization
- Reverb effect
- over 320 presets
- Standalone, VST2, VST3, AU, AAX

Facts

Manufacturer: GForce
Web: GForcesoftware.com
Distribution: Website, Retailer
Price: 79 Euros

▲ Intuitive operation
▲ Clear GUI
▲ Beginner-friendly
▲ Musical Spark Engine
▲ Freeze Function
▲ Extensive presets on offer
▲ Great atmospheric sounds
▼ Basses/leads lack some punch

Sound: ■■■■■□
Operation: ■■■■■◧
Price/Perf: ■■■■■□

Total: ■■■■■□

Alternatives

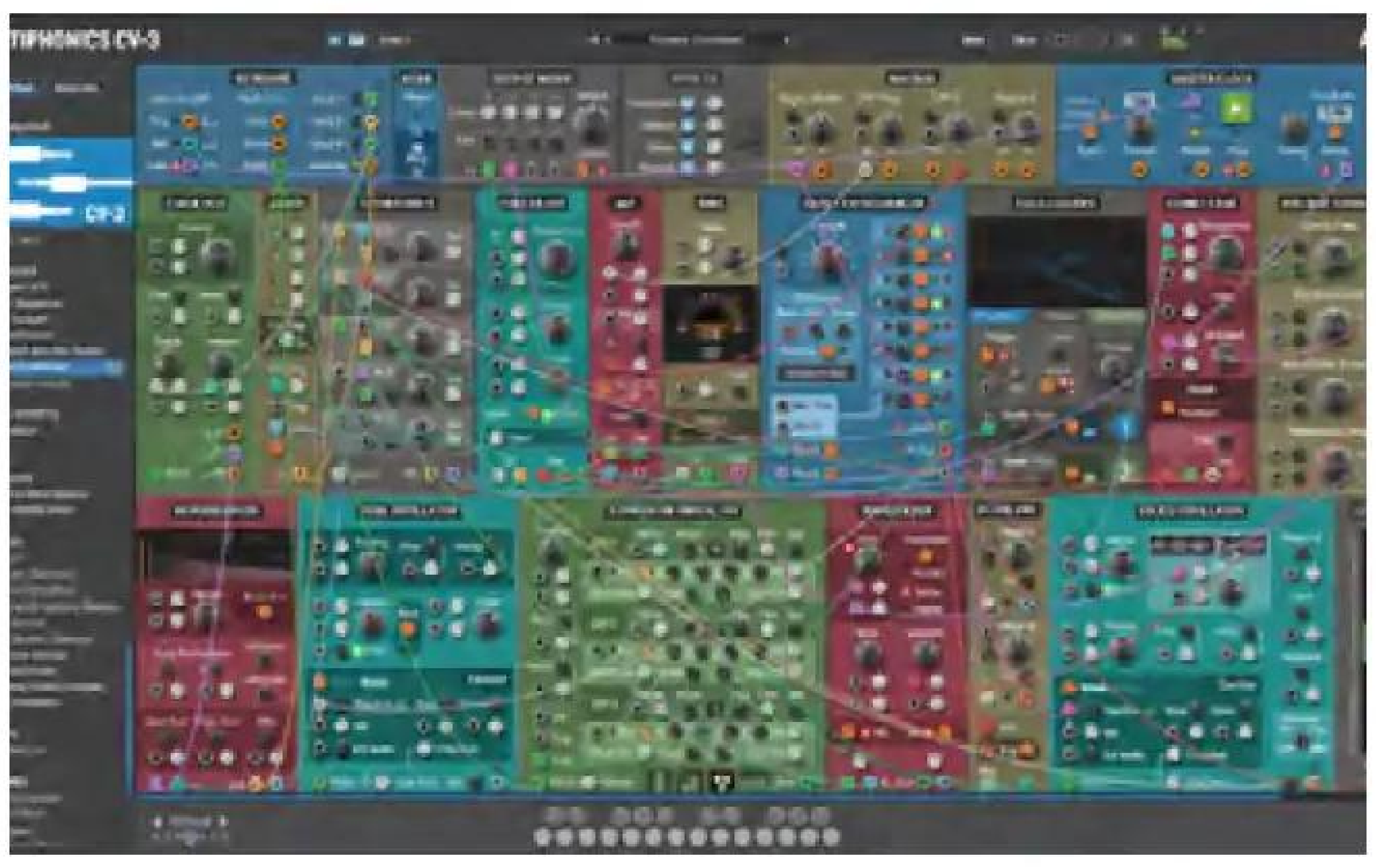
Sugar Bytes Aparillo
99 Euro
sugar-bytes.de

Waves Flow Motion
34 Euro
waves.com

Dawesome Zyklop/Myth
from 0 Euro
dawesomemusic.com

New Synths & Software

by Vera Schumacher



AAS
Multiphonics CV-3

While the first version of Multiphonics CV immediately impressed with its clear operation and accessible modular concept, the third generation now offers significant enhancements: Polyphony, Physical Modeling, FM, and MPE. This sets CV-3 apart from other virtual modular systems such as Softube's Modular and Cherry Audio's Voltage Modular. While these primarily pursue classic subtractive approaches, AAS adds its own unique touch with the new FM module and physical modeling components. The range now includes over 50 modules—from classic oscillators, filters, and sequencers to physical modeling components, FM operators, effects, and visualizers.

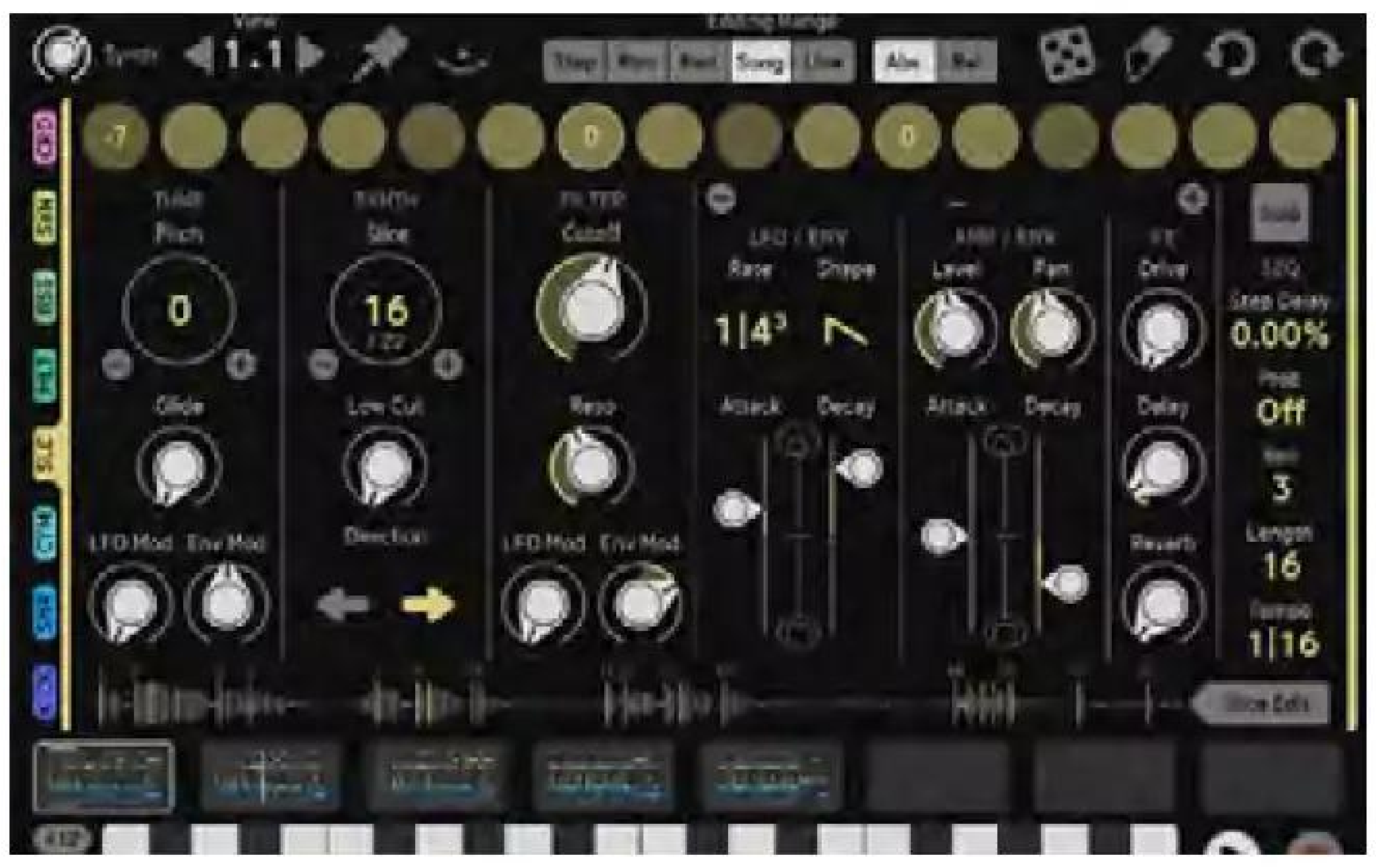
The FM oscillator, featuring three operators, instantly delivers sparkling digital sounds from the 80s, while the modeling modules bring organic timbres to the rack—a combination you won't find anywhere else. Great: With just one click, you can now transform any patch into a polyphonic instrument; ideal for chords, pads, and complex textures. The factory library has grown to over 550 patches and covers both synth and effect sounds. This makes CV-3 not only a playground for sound designers, but also an inspiring tool for everyday studio use.

Verdict

Multiphonics CV-3 isn't just another "me too" modular system, but rather a unique modular system with character. Thanks to Physical Modeling, FM, and MPE, it delivers sounds that sound different—while remaining beginner-friendly and resource-efficient. When using MPE controllers, the presets develop an expressiveness that goes far beyond classic modular systems.

Developer: AAS
Web: applied-acoustics.com/
Price: 149 USD, plus 4 Sound-Packs: 185 USD
Format: VST2, VST3, AU, AAX, Standalone

Rating: 🟥🟥🟥🟥🟥□



Sugar Bytes
Dialect

With Dialect, Sugar Bytes has developed a groovebox that not only delivers fast beats, but also offers a complete production environment. Eight tracks form the core: Three drum tracks, three monophonic synths, a sampler/slicer, and a four-voice chord synth. What makes it special is that each step stores all synth parameters, so that each new step can produce a completely new sound. If you move a step, the entire sound moves with it.

The range of sound sources is wide. There are 28 engines available, from classic oscillators to wavetables and FM to more experimental models. The physical modeling synthesis models such as Resonator or the 3D Oscillator, which produce metallic, organic sounds, are particularly exciting. This is a real unique selling point compared to other groovebox plug-ins. There are also engines such as Talky, which produces vocal-like formants, and Choir, which works with vowel filters. Those who prefer to use samples will find the Slicer track a useful tool that generates up to 32 slices from a 10-second sample and even offers a recording function.

The user interface is divided into seven pages: Pattern, synth, memory, song, mixer, effects, and settings. On the pattern page, you can set, copy, or randomize steps. You can make deep changes on the synth page, where filters, envelopes, LFOs, and modulation are available for each track. You decide whether a change affects only the current step or the entire song. This is useful if you want to shorten all hi-hats without destroying the dynamics. The downside: One wrong click can quickly change more than you want. Fortunately, there is an Undo/Redo function. In the memory section, all patterns, parts, and effects are displayed as cells. Here you can copy or swap them by simply dragging them, randomize elements, or rearrange entire parts. Song mode allows you to chain up to 16 parts, set repeats, and automate mutes. Clever: Sequencer and sound data can be loaded separately, which opens up new combinations when swapping presets.

The Song Randomizer is particularly fun. At the touch of a button, it mixes up sounds, chords, or entire arrangements—sometimes with a House vibe (Volt), sometimes Dub (Tuff), sometimes Hip Hop (Hips). Parameters can be specifically included or excluded, so that only the chords or sounds are remixed, while the drums remain the same. This often results in surprisingly harmonious track ideas.

However, Dialect does have a few quirks: The multitude of pages and editing modes makes it a little difficult to get started, especially since the preset browser is hidden on the Song page. This initial hurdle is quickly overcome, however, as Dialect has a lot to offer both sonically and functionally: In addition to the engines and samples, eight integrated performance effects provide movement. TapeStop, loFi, phaser, and chorus can be played with X/Y pads or automated in the FX sequencer. And of course, a random function is also included. Delay and Reverb are managed as sends in the mixer, supplemented by a master compressor. Thanks to multi-outs, all tracks, including effects, can be mixed individually in the DAW, and audio and MIDI export are also directly integrated.

Verdict

Dialect is not an instant tool for high-gloss productions, but rather a creative construction kit that never ceases to inspire with original ideas. Its step-oriented sound design, genre-based randomizer logic, and unusual engines make this plug-in an inspiring groovebox for anyone who wants to discover beats rather than just programming them. If you enjoy forming musical structures out of structured chaos, Dialect is a sparring partner that can deliver both sketches and finished tracks—and clearly stands out from the competition.

Developer: Sugar Bytes
Web: sugar-bytes.de
Price: 99 Euro, iPad: 39 Euro, iPhone: 10 Euro
Format: VST2, VST3, AU, AAX, Standalone

Rating: 🟥🟥🟥🟥🟥◧

ZUM-2
USB MIC

Also available:
ZUM-2 USB PODCAST MIC PACK

ZOOM | ZUM-2 USB PODCAST MIC PACK
USB
PODCAST & STREAM WITH YOUR COMPUTER

BUILT FOR YOUR VOICE

The Zoom ZUM-2 USB Microphone is perfect for podcasters, YouTubers, streamers, musicians and voiceover artists.

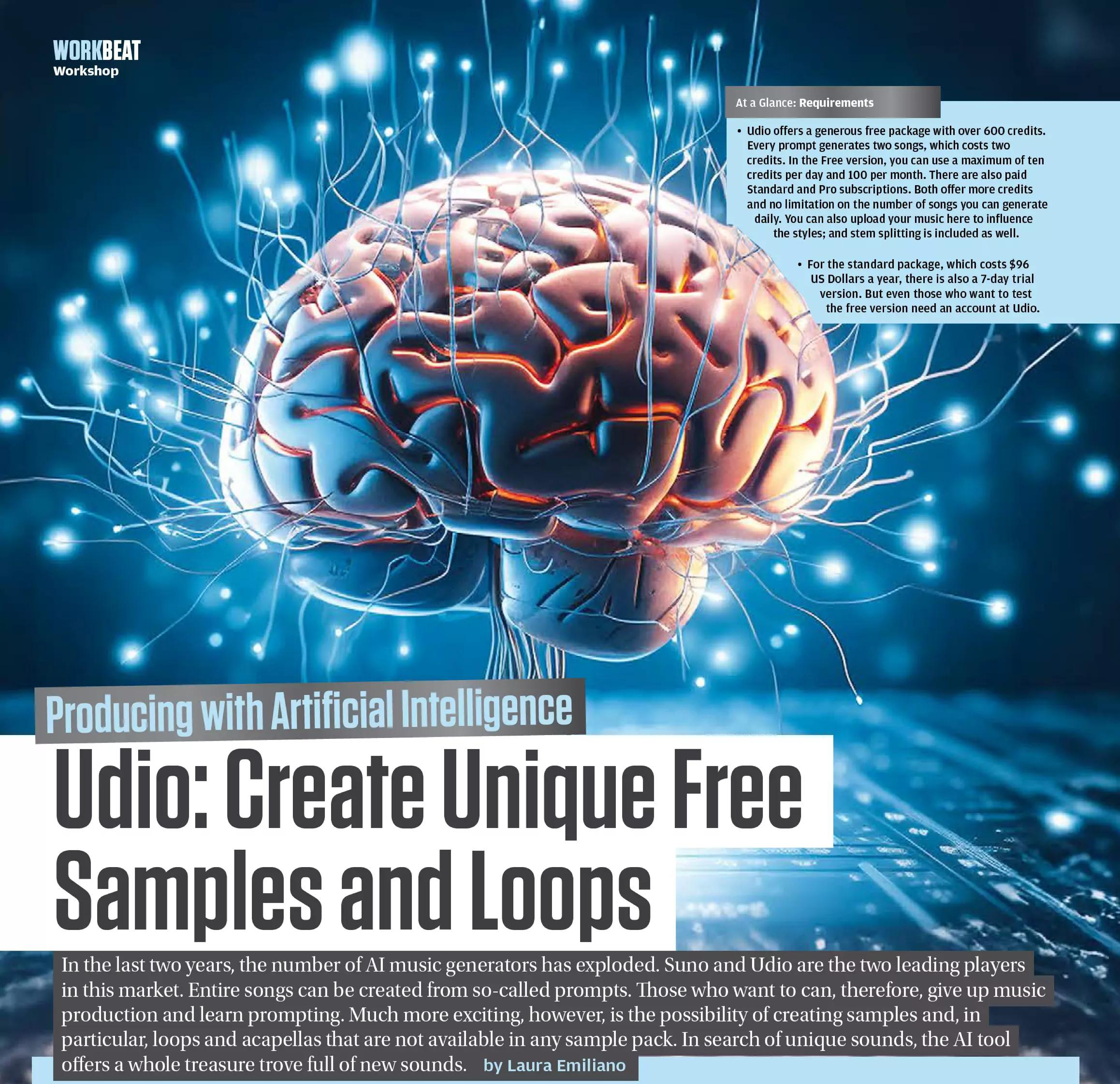
With 24-bit resolution and up to 96 kHz sample rate, the ZUM-2 delivers pristine sound.
The ZUM-2 also features a built-in headphone output, so you can hear your own voice and your computer audio at the same time.

Experience the warm, smooth sound of a professional broadcast microphone in an affordable, simple plug-and-play setup.

ZOOM | We're For Creators®

www.zoomcorp.com

Exclusive distribution in D, A, CH, DK, GB, PL, EE, LV, LT, BG, HU, BE, NL, L, GR, CZ, SK:
Sound Service European Music Distribution | www.sound-service.eu | info@sound-service.eu



At a Glance: Requirements

- Udio offers a generous free package with over 600 credits. Every prompt generates two songs, which costs two credits. In the Free version, you can use a maximum of ten credits per day and 100 per month. There are also paid Standard and Pro subscriptions. Both offer more credits and no limitation on the number of songs you can generate daily. You can also upload your music here to influence the styles; and stem splitting is included as well.
- For the standard package, which costs $96 US Dollars a year, there is also a 7-day trial version. But even those who want to test the free version need an account at Udio.

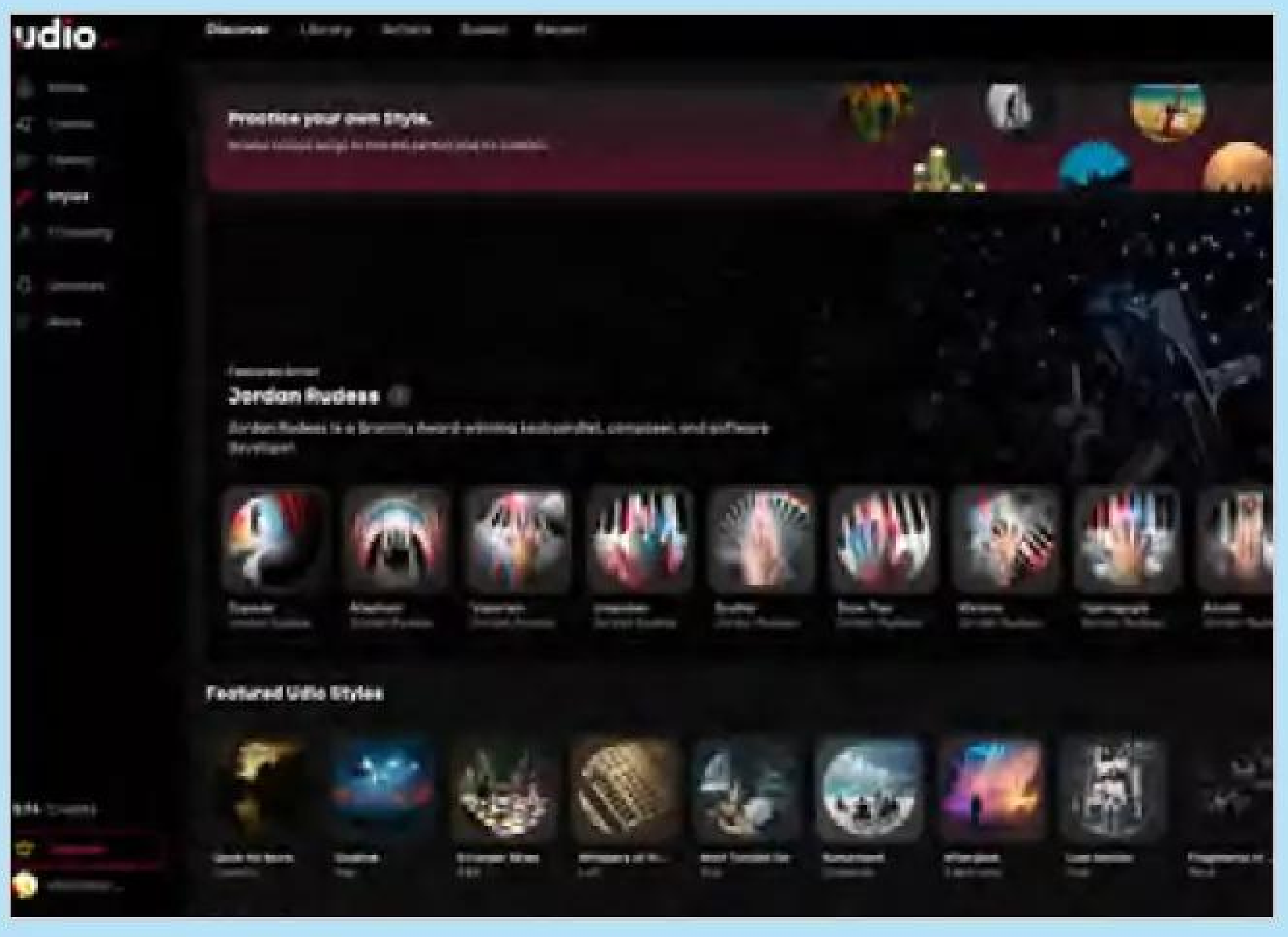
Producing with Artificial Intelligence

Udio: Create Unique Free Samples and Loops

In the last two years, the number of AI music generators has exploded. Suno and Udio are the two leading players in this market. Entire songs can be created from so-called prompts. Those who want to can, therefore, give up music production and learn prompting. Much more exciting, however, is the possibility of creating samples and, in particular, loops and acapellas that are not available in any sample pack. In search of unique sounds, the AI tool offers a whole treasure trove full of new sounds. **by Laura Emiliano**

On April 10, 2024, the first version of Udio went live, just under four months after Suno AI. Due to the close timing and also the quality of the AI music, both tools are often compared and put on the same level. The idea: Using a prompt, a command like trap, evil 808 synth, mysterious, or female rap, the music AI produces a complete song in a few minutes.

If you work with a song text, Udio also produces songs with vocals. If you are very lazy/cautious, you can even let the AI generate the song text, specifying only a theme at most. Two suggestions are generated per prompt round, usually taking no longer than 1 to 2 minutes from prompt to finished song.



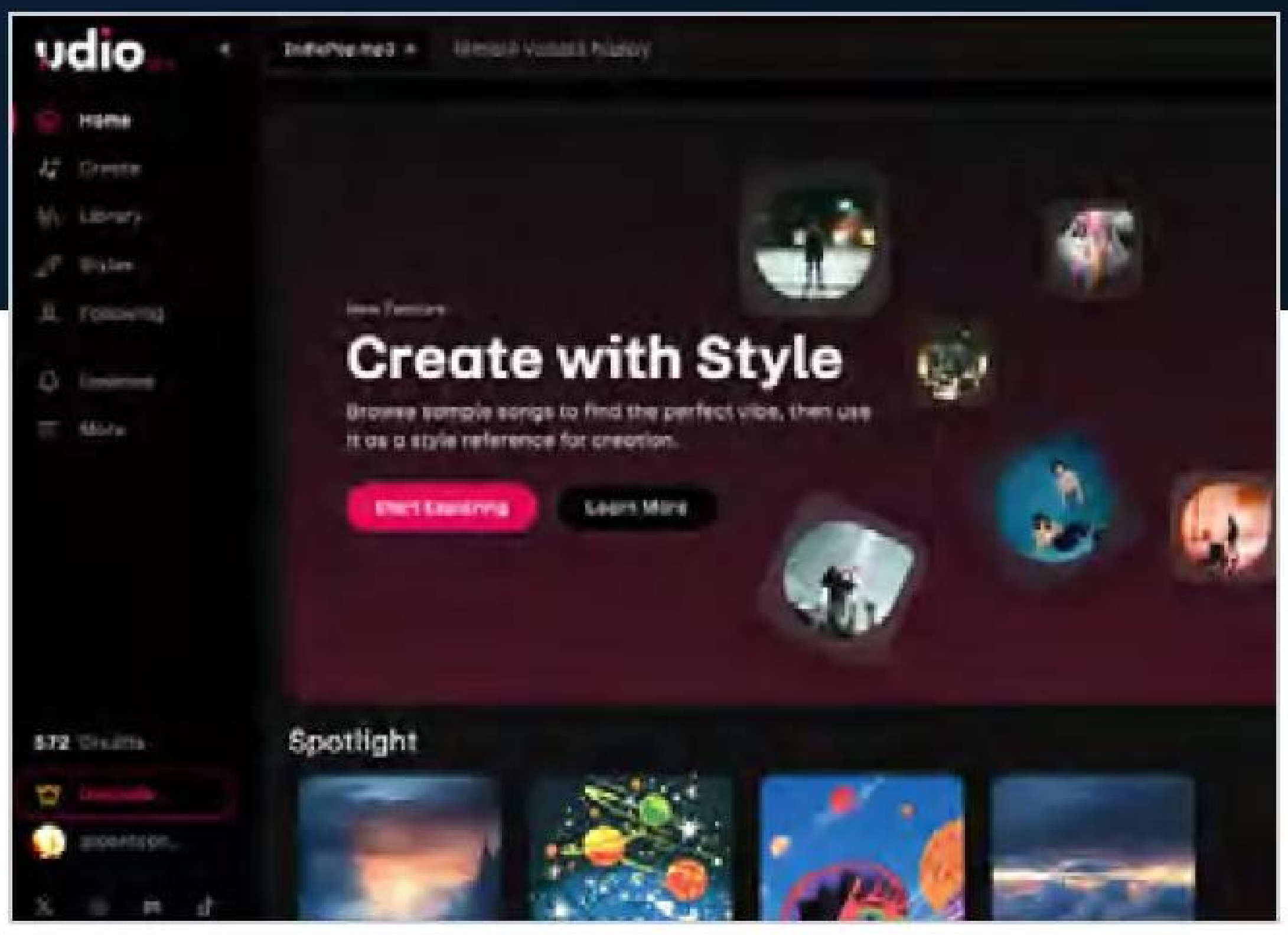
Optionally, short 32-second-long song snippets or 2:11-long songs can be generated from a prompt. For both, there is the option to extend the song via Extend. Here, you can direct Udio in a new direction with a modification of the prompt or detailed settings like the BPM (only in the paid version).

To set the expectation horizon: In terms of quality, Udio doesn't quite match the polished AI monster Suno. Particularly when the AI generates its song texts, they are often grotesquely poor compared to Suno or ChatGPT, especially if they are in German. If you are aiming for songs with vocals, it's advisable to work with your own texts or lyrics generated by other AIs.

AI-generated music – for what?

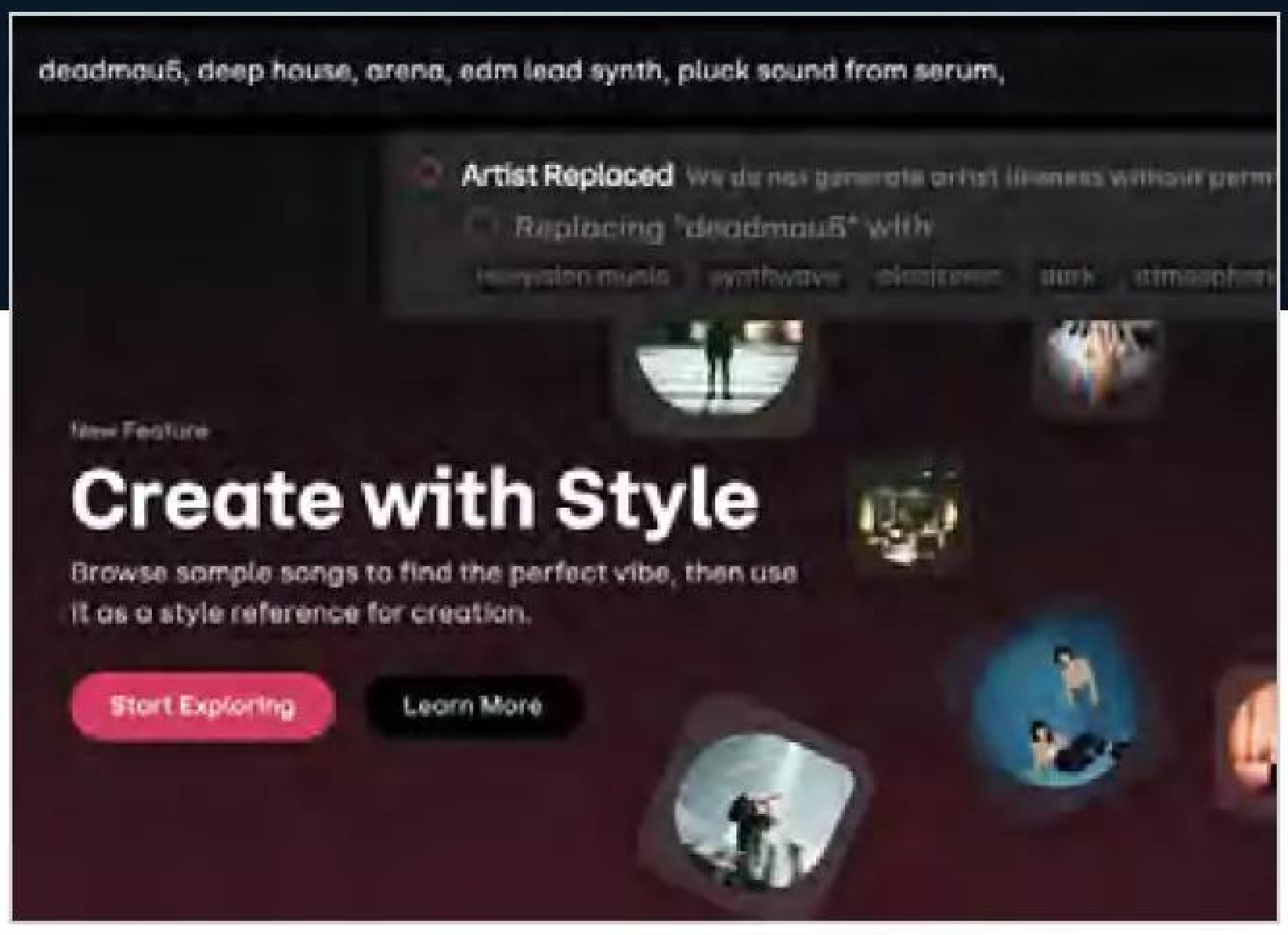
Sure, Splice offers millions of samples, and the Internet is full of excellent sample packs. But how can you keep track? And make sure that no one else is using a loop already? Tools like Udio offer the option to create sounds and loops, with the right prompts, that no one else has. A helpfully creative tool in today's world.

More Info


udio
New Feature
Create with Style
Browse sample songs to find the perfect vibe, then use it as a style reference for creation.
Start Exploring
Learn More
Spotlight

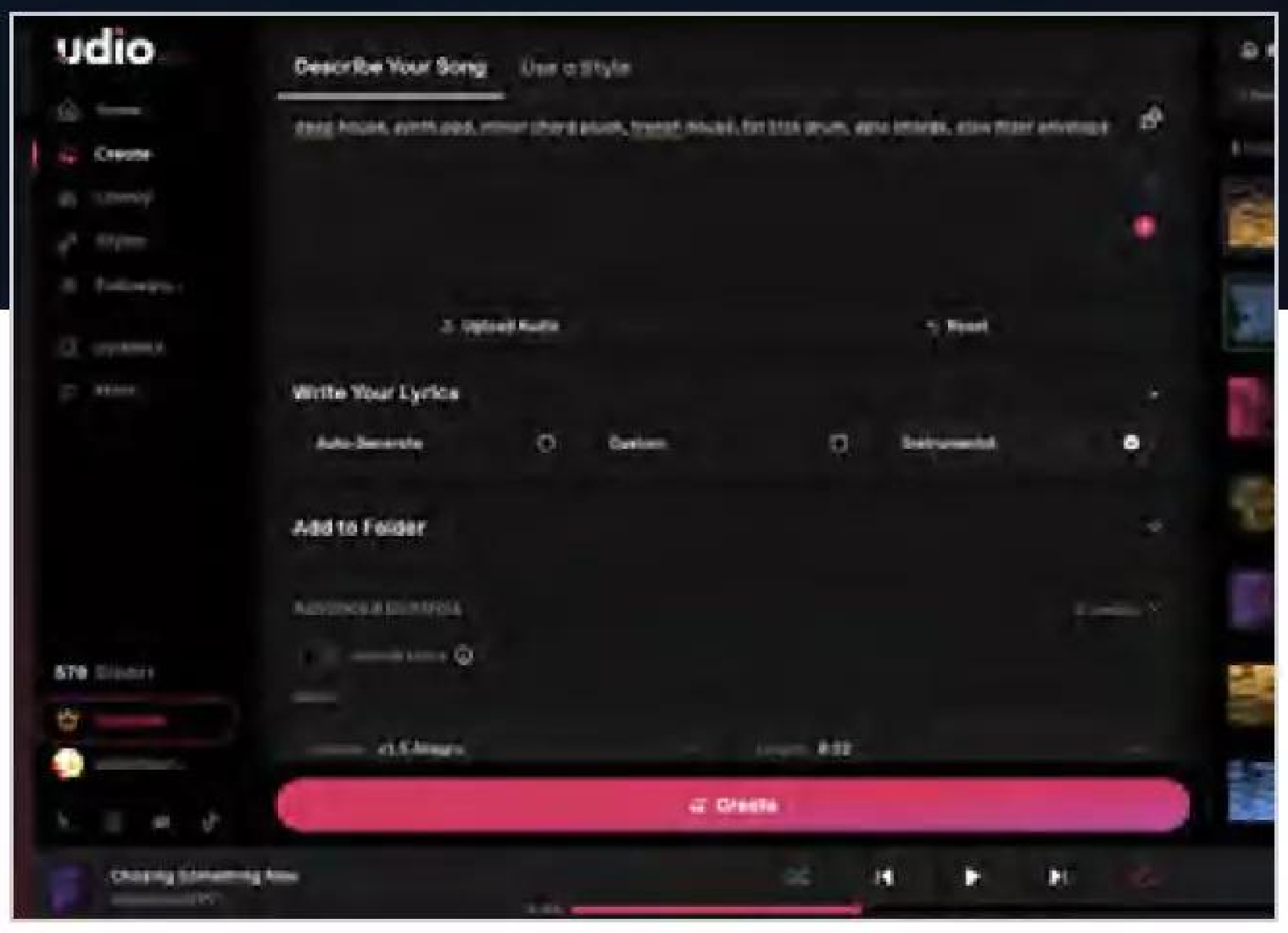
1 Production Assistant

Using a music AI like Udio profitably for your productions can deliver entirely new ideas and unexpected results. At no point would I advocate prompting entire songs and releasing them unchanged, for what would be the point of the workshop (or the whole magazine!). It's about loops.


deadmau5, deep house, arena, edm lead synth, pluck sound from serum,
Artist Replaced
Replacing "deadmau5" with
New Feature
Create with Style
Browse sample songs to find the perfect vibe, then use it as a style reference for creation.
Start Exploring
Learn More

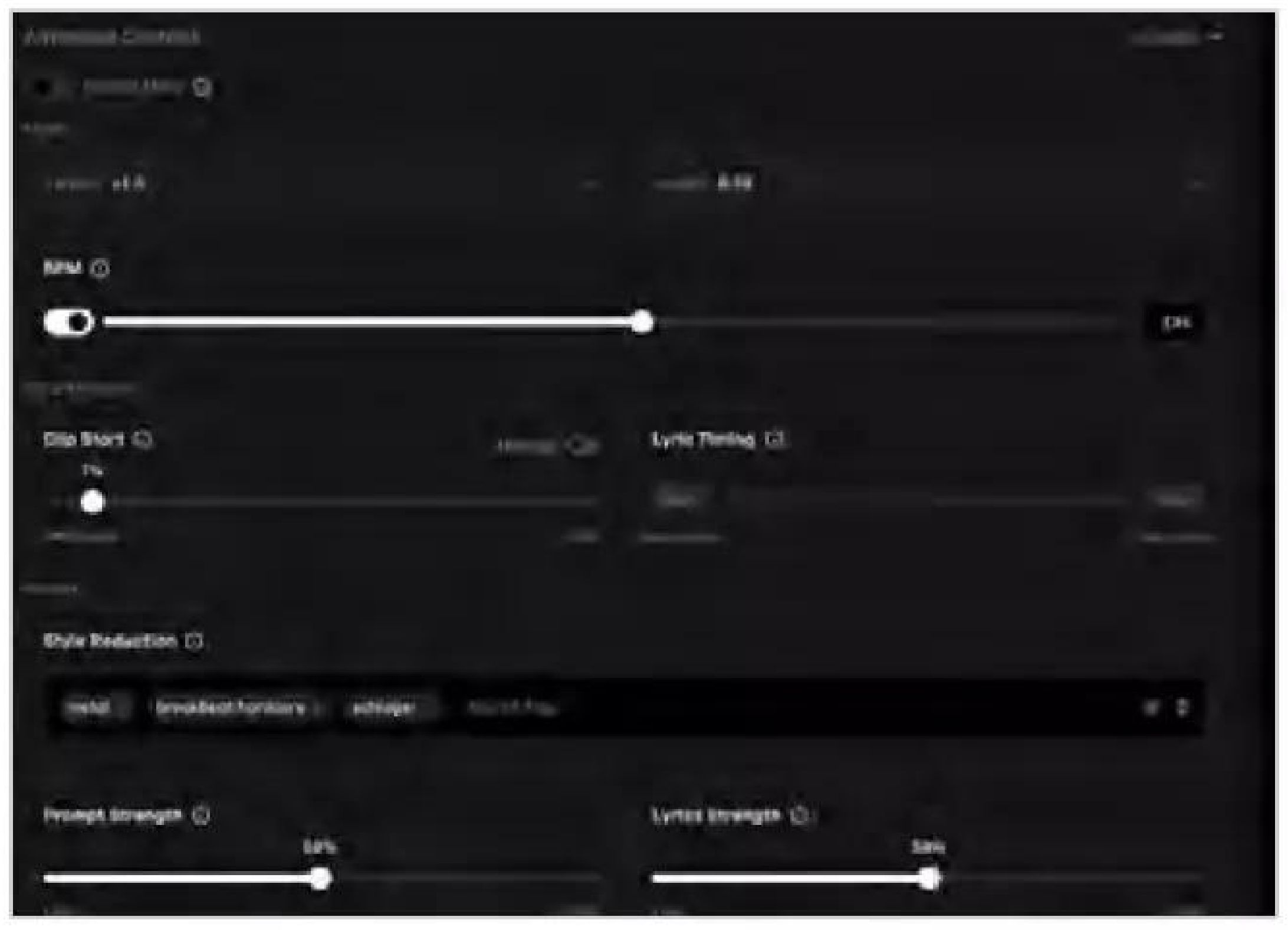
2 No Artist

The right prompt is everything. One of the basic principles when prompting commercial music AIs is that you must not mention artists and bands. If you use Deadmau5 or David Guetta as part of the prompt to make it clear in which direction it should go musically, Udio suggests similar genres instead.


udio
Describe Your Song
Use a Style
Write Your Lyrics
Add to Folder
Create

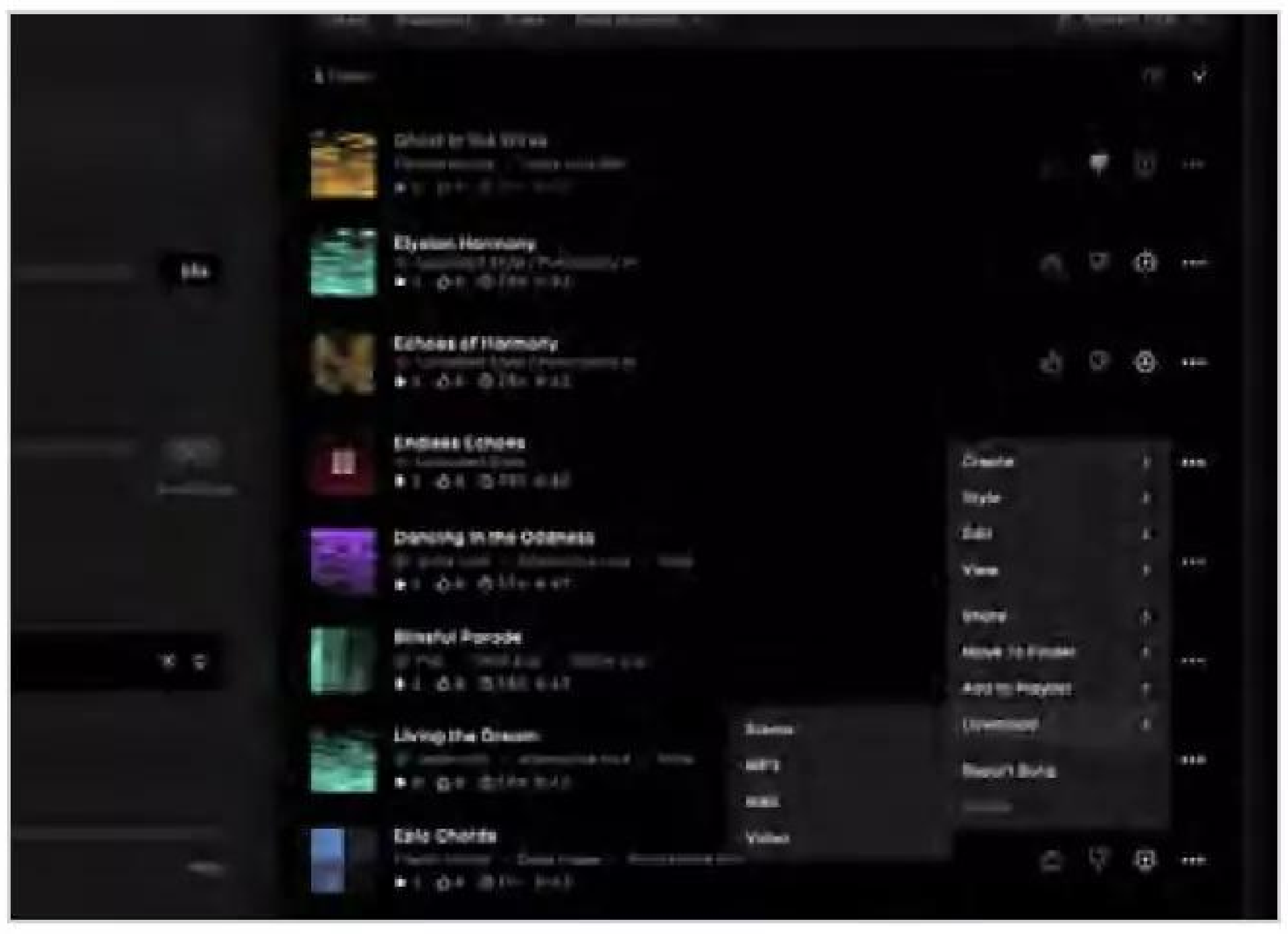
3 The More The Better

Generally, the more detailed the prompt, the better the results. The more you describe the mood, the sounds, and the vibe, the better and more creative the results sound. The prompt „deep house, synth pad, minor chord pluck, french house, fat kick drum, epic chords, slow filter envelope“ gave me two very usable clips for further editing.


BPM
Clip Start
Lyric Timing
Style Reduction
Prompt Strength
Lyrics Strength

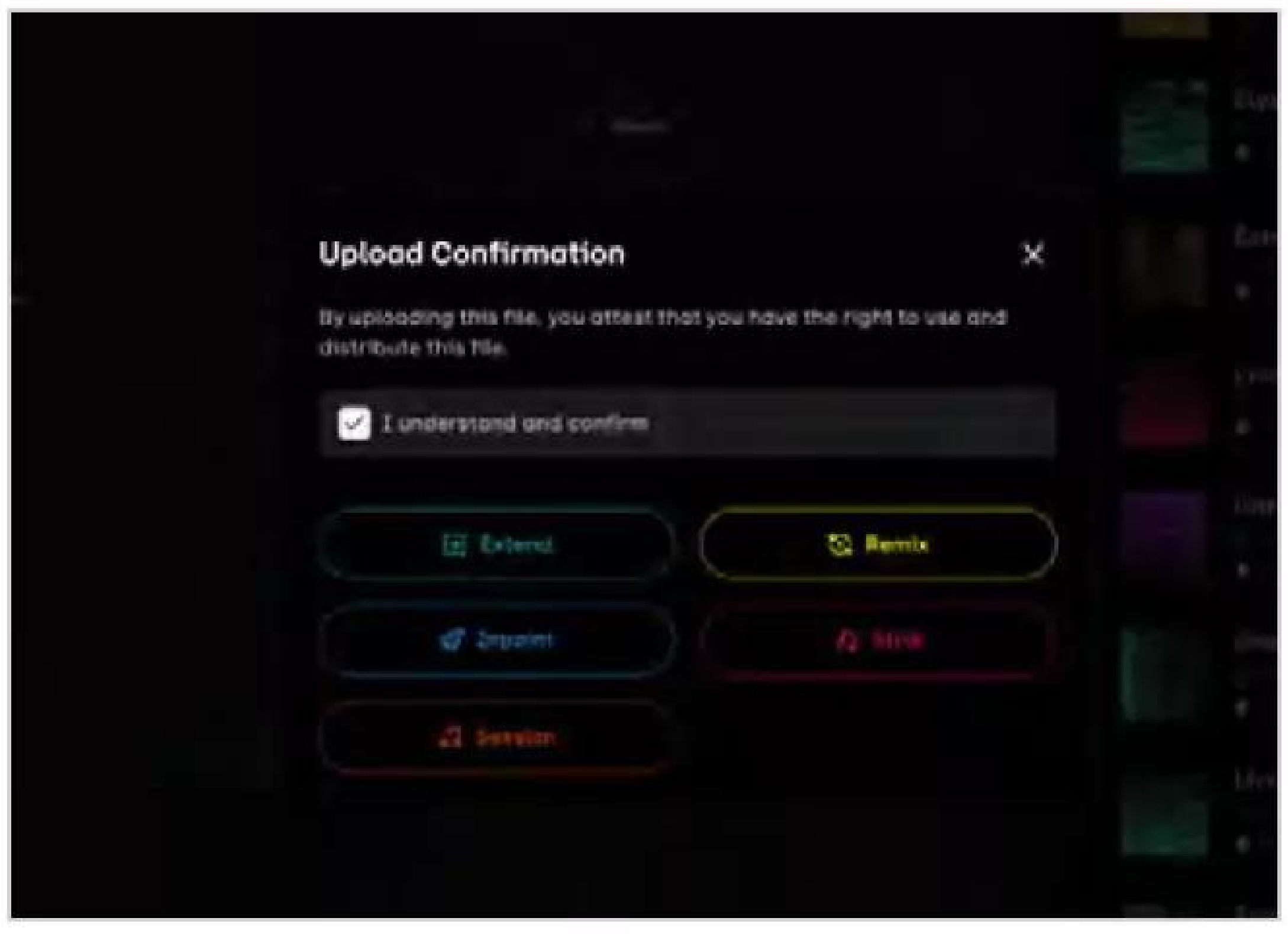
4 Details, Details

Important: Before generating, select that it should be an “instrumental,” that is, without vocals. If that‘s not enough, you can use “Advanced Control” to specify the BPM, the position in the song, or even genres to avoid. After clicking “Create,” it takes about 90 seconds for Udio to produce two 32-second song suggestions.



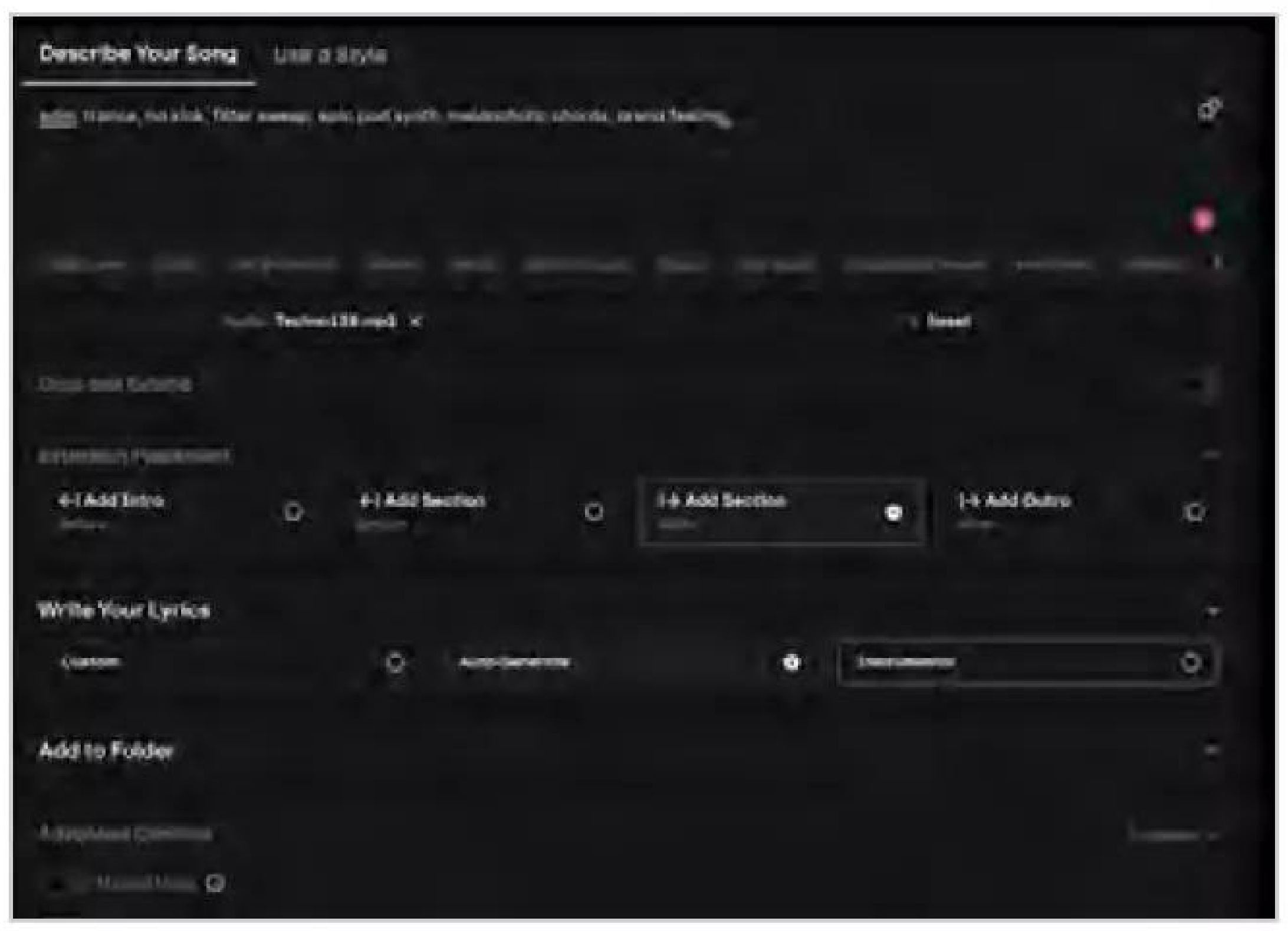
5 Stems to Download

Assuming one of the two songs has a lead or bass synth you like, you can then download individual stems, like just the drums or bass from the song, via the download menu next to the full tracks. This way, you get a sound guaranteed not to be in any sample pack or on Splice.


Upload Confirmation
I understand and confirm
Extend
Remix
Inpaint
Style
Session

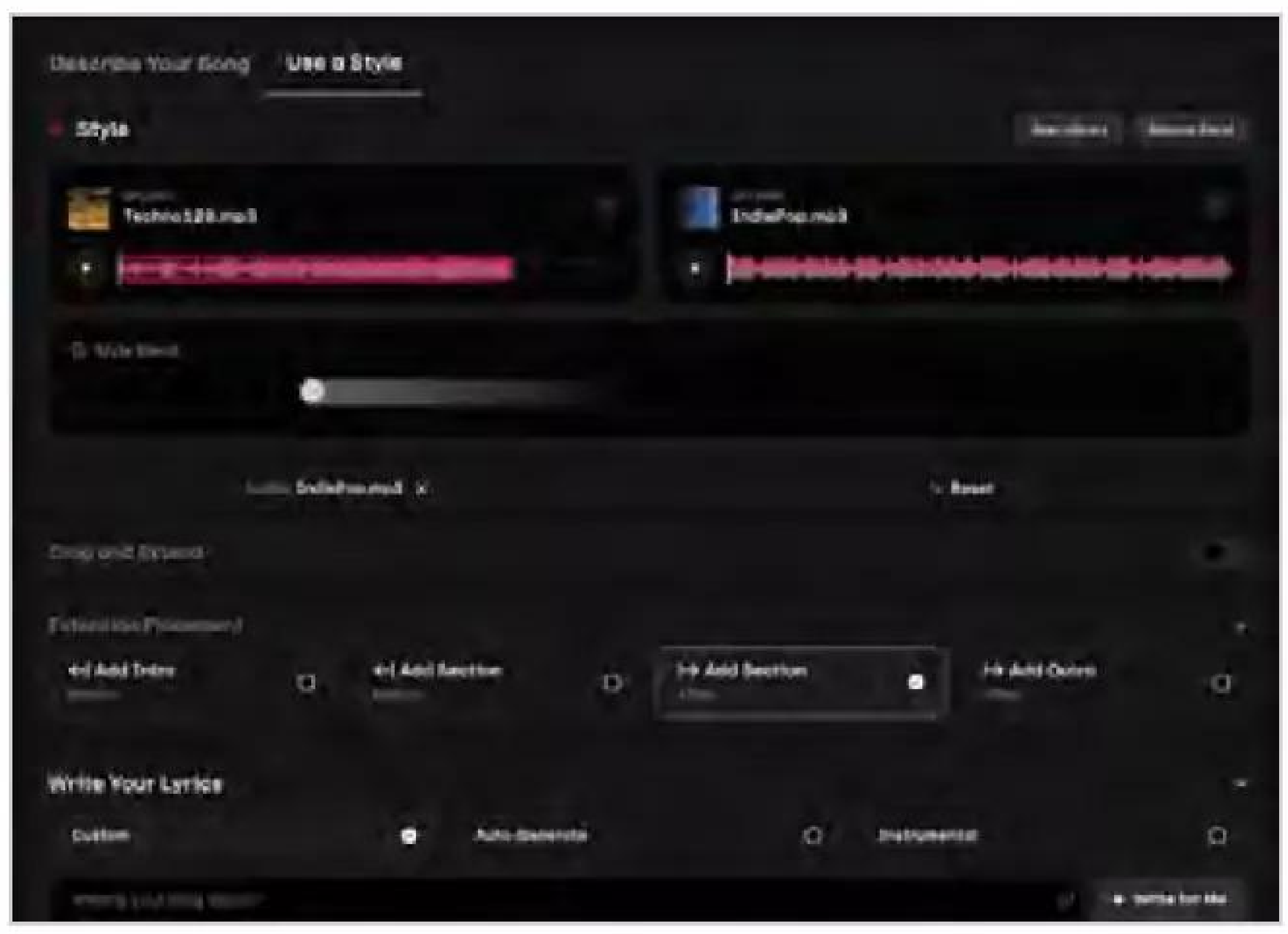
6 Expand Your Songs

The second way to creatively use a music AI like Udio without lazily not producing anything yourself is the ability to expand your songs. This can help with one of the biggest producer pitfalls, getting stuck in the loop. Export a short track idea as a Wav from the DAW and import it into Udio via Upload Audio.


Describe Your Song
Use a Style
Add Intro
Add Section
Add Section
Add Outro
Write Your Lyrics
Add to Folder

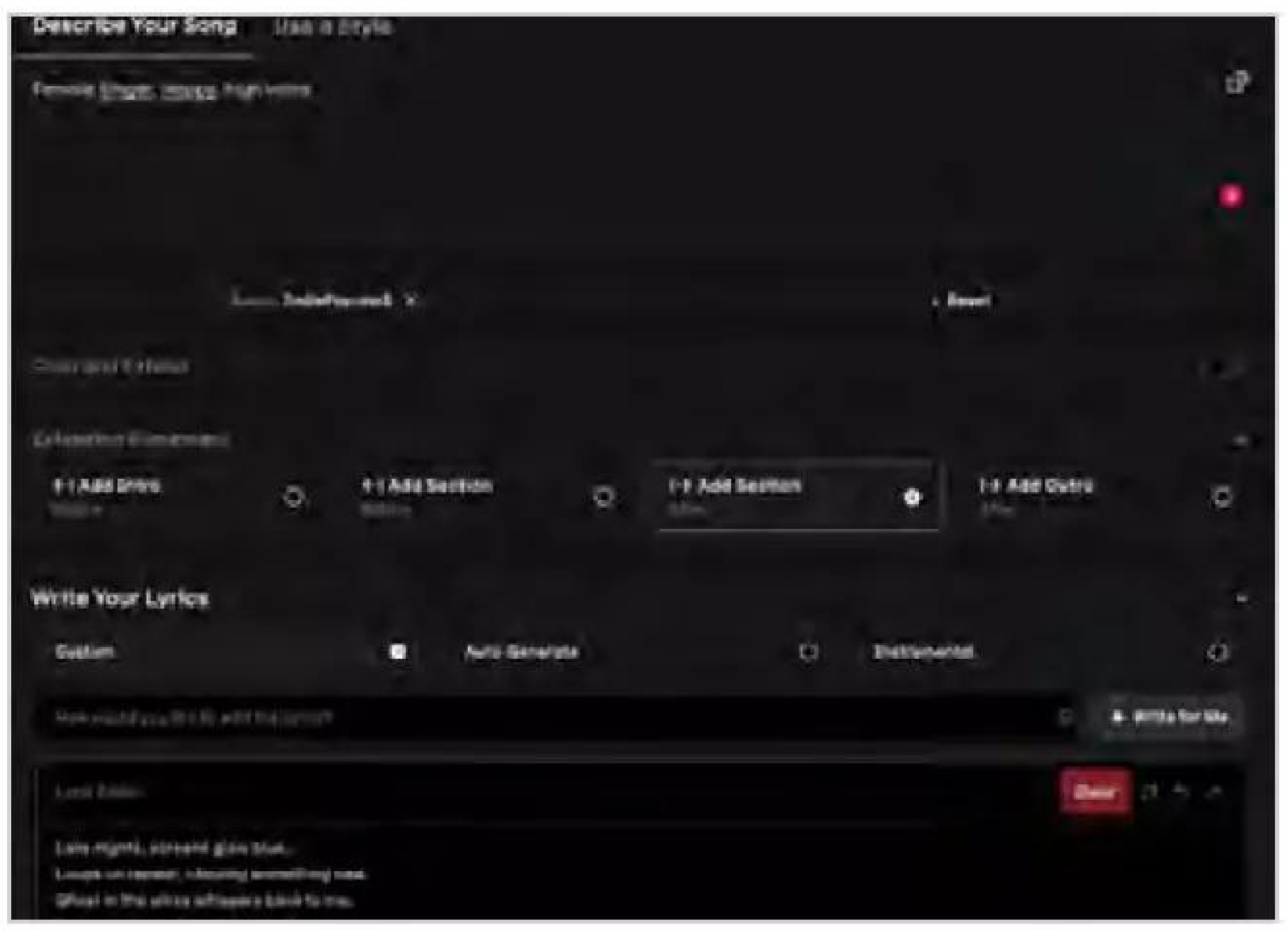
7 Extend, Remix, Style

Now you can choose whether Udio should extend the loop, remix it, or use it as the basis for a new song. Extend doesn‘t always deliver useful results, but sometimes it produces very surprising outcomes that quickly get you out of the loop trap. And this isn‘t about simply accepting Udio‘s suggestion!


Describe Your Song
Use a Style
Style
Techno128.mp3
IndiePop.mp3
Add Intro
Add Section
Add Section
Add Outro
Write Your Lyrics

8 Blend the Tracks

It goes even one step further. Udio‘s Blend feature allows you to mix two songs as templates. Mixing a Deep House track with a dash of Heavy Metal or Jazz (only your own tracks, no commercial ones allowed) can produce wonderful mashups, new ideas, and unexpected breaks.


Describe Your Song
Use a Style
Add Intro
Add Section
Add Section
Add Outro
Write Your Lyrics

9 Songwriting Partner

Udio is also great for developing vocal melodies. All you need is an instrumental track and the lyrics. Using the Extend function, the lyrics, and a corresponding prompt (for example, “Female Singer, Happy, high voice”), the AI will give you two suggestions on how to sing the lyrics to the instrumental track—perfect for new vocal ideas!

Zampler plug-in, soundset, audio demo, and MIDI data: Download see page 9

Zampler & MPC Expansion: Earthen Rituals

Hypnotic rhythms & infinite soundscapes

Whether in spiritual rituals or in the relaxed late summer everyday life, the power of music works everywhere. The new Zampler expansion, Earthen Rituals, offers the perfect foundation for creating your own sound rituals. In this workshop, you'll learn how to produce dreamy Ambient Chillout music from it. For unwinding, deepening, or simply enjoying. **by Ruben Mantel**

BEAT PLATINUM SELECTION
78 Hypnotic Rhythms & Ever-lasting Soundscapes
EARTHEN RITUALS
78 Hypnotic Rhythms & Ever-lasting Soundscapes
ZAMPLER//RX
SAMPLE- & LOOP-WORKSTATION
Beat
Win
Mac
VST + AU
Beat
MPC EXPANSION
Beat
FILTER
Cutoff
Reso
Env
Key-track
Lowpass
OUTPUT
Mono
Arp
Glide
Volume
MOD ENVELOPE
FILTER ENVELOPE
AMP ENVELOPE
Attack
Decay
Sustain
Release
MORE SOUNDS
BEAT.DE
PLUGS & SAMPLES
MAIN
MOD MATRIX
ARPEGGIATOR
002: BS DX7 Bright Bow
PATCH COMMENTS
BEAT magazine // patch by Marco Scherer
PATCH SETTINGS
Polyph.: 12
GLOBAL SETTINGS
Bend up: 2
Bend down: 2
Fade-in
Reset
DESIGN BY SW@Work

Facts

EARTHEN RITUALS for Zampler:

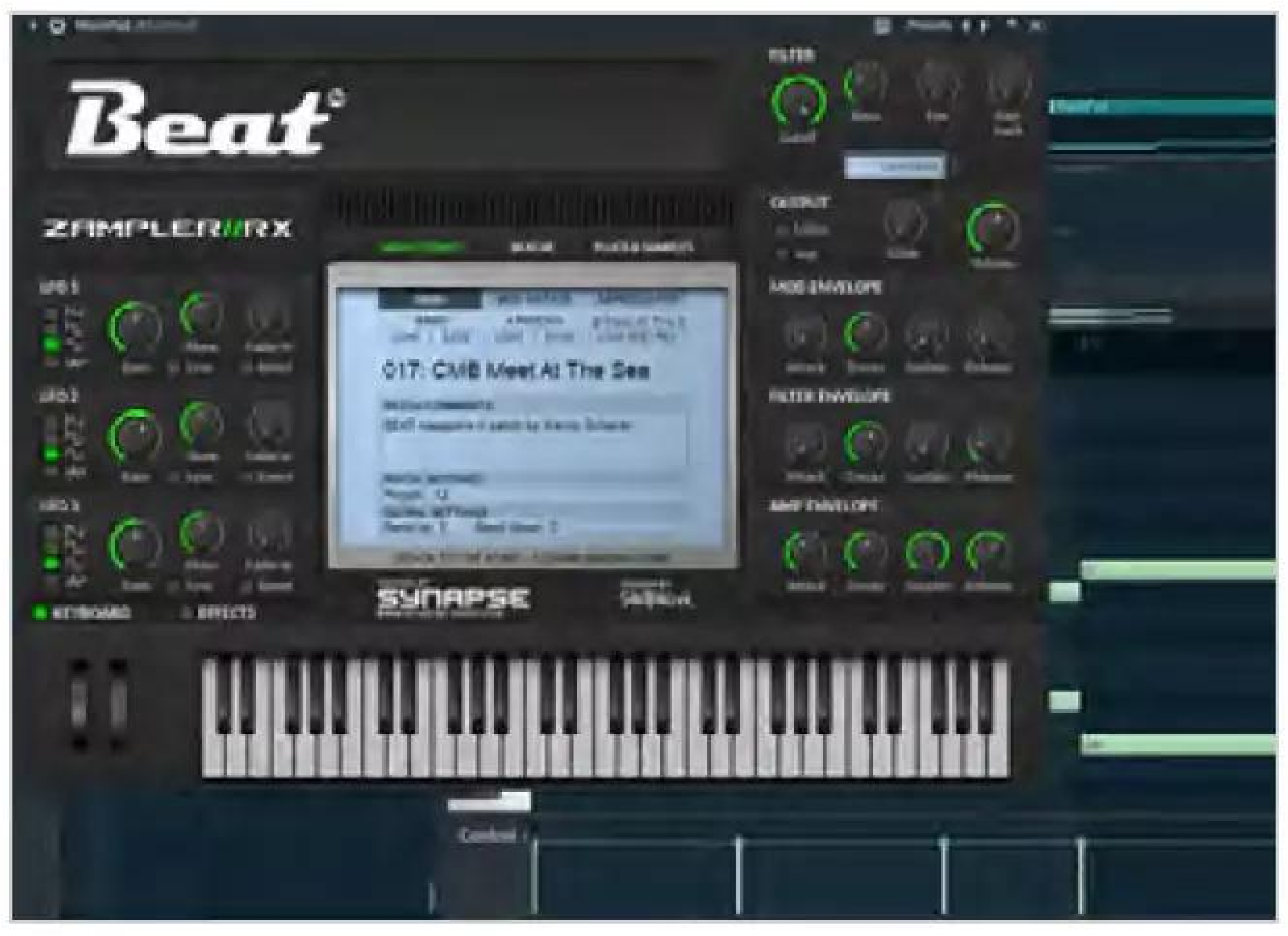
- 3.7 GB soundbank
- 78 patches
- 6 hypnotic soundscapes
- 6 constantly evolving pads
- 6 Trance-like bells and percussion
- 1,014 samples

EARTHEN RITUALS for Akai MPCs:

- 1.8 GB soundbank
- 8 patches
- 6 hypnotic soundscapes
- 6 constantly evolving pads
- 6 Trance-like bells and percussion
- 90 samples
- Compatible with Akai MPC One, X, Live, Live mkII, Force, Studio, Touch, Renaissance, Key 61, MPC Software 2 & MPC Beats

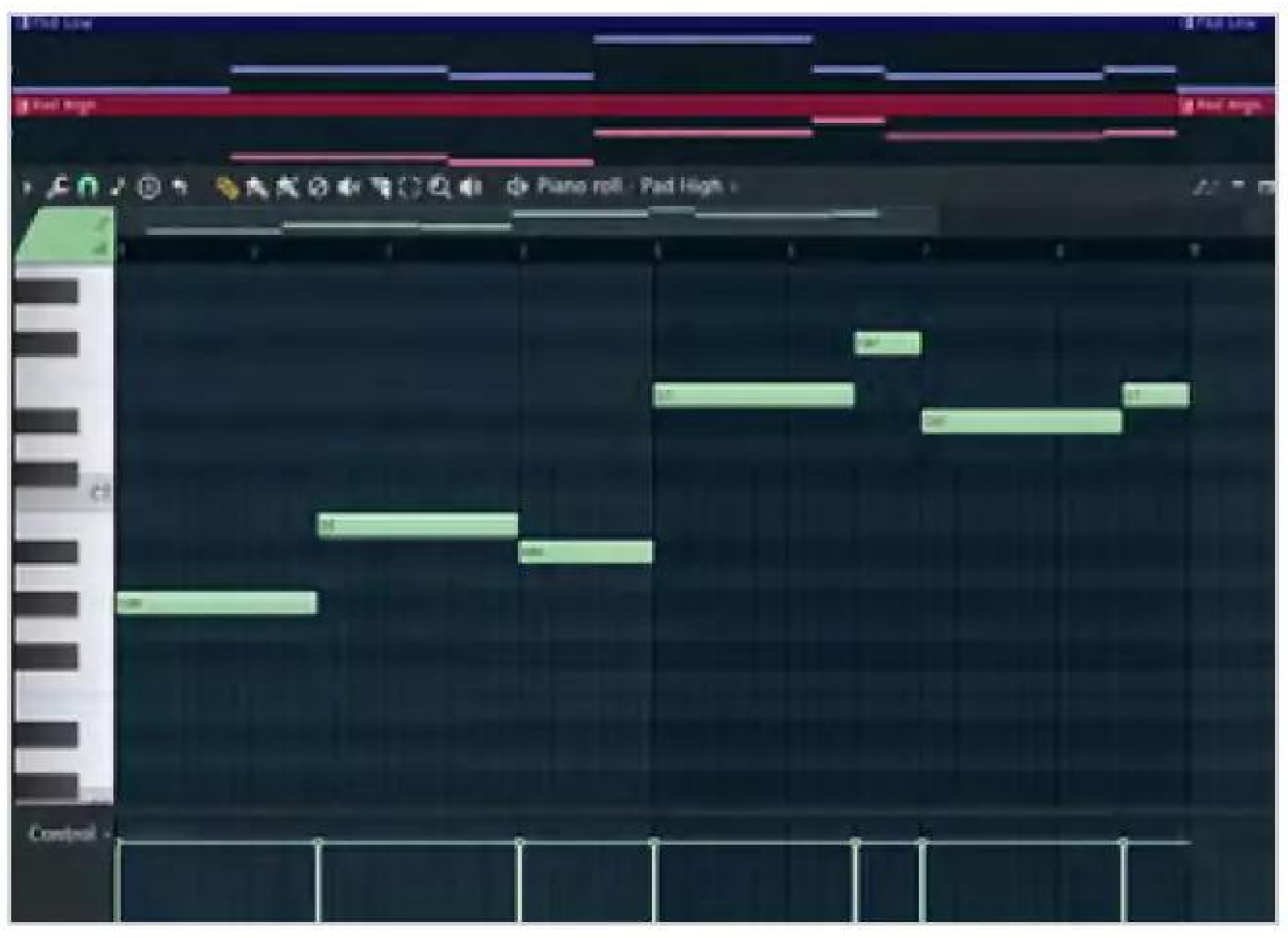
78 HYPNOTIC RHYTHMS & INFINITE SOUNDSCAPES

Earthen Rituals merges hypnotic, Trance-like bells and organic percussion with constantly evolving pads. This creates a unique sound palette – from crystalline clouds to edgy, insect-like textures – that combines artificial soundscapes with an organic, wooden feel. Always in motion, always rhythmic. This is how infinity sounds! To simplify experimenting and creating your own sound rituals, all patch combinations are also available as individual sounds! **www.zamplersounds.com**



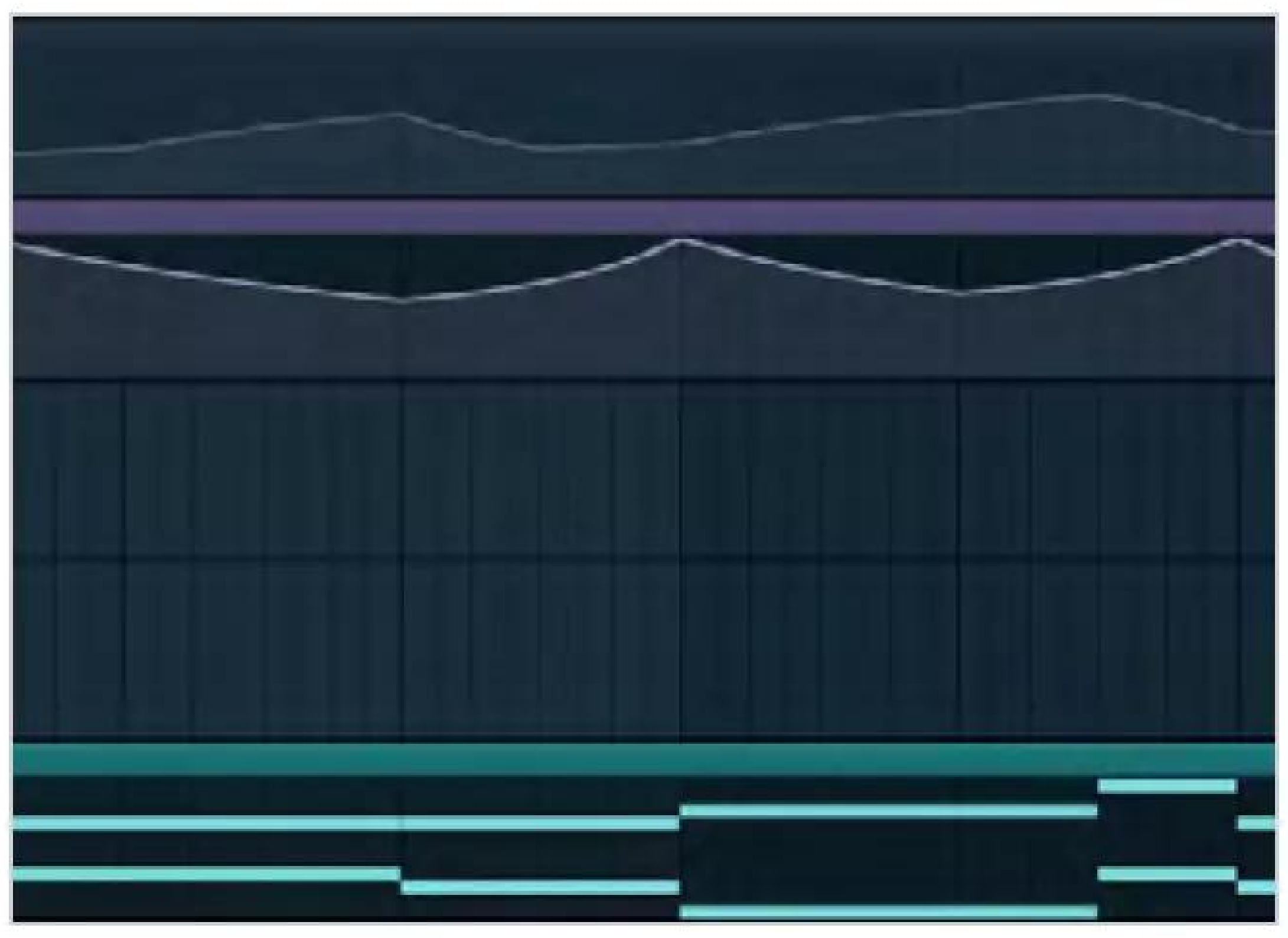
1 Natural chords

Start with a slow tempo of about **60 BPM** or **120 BPM in halftime**. Layered sounds like **017: CMB Meet At The Sea** are suitable as a foundation. It not only provides a gentle, wide sound, but also pleasing waterfall sounds. Record long, sustained **chords** that create a relaxed, open base for the track.



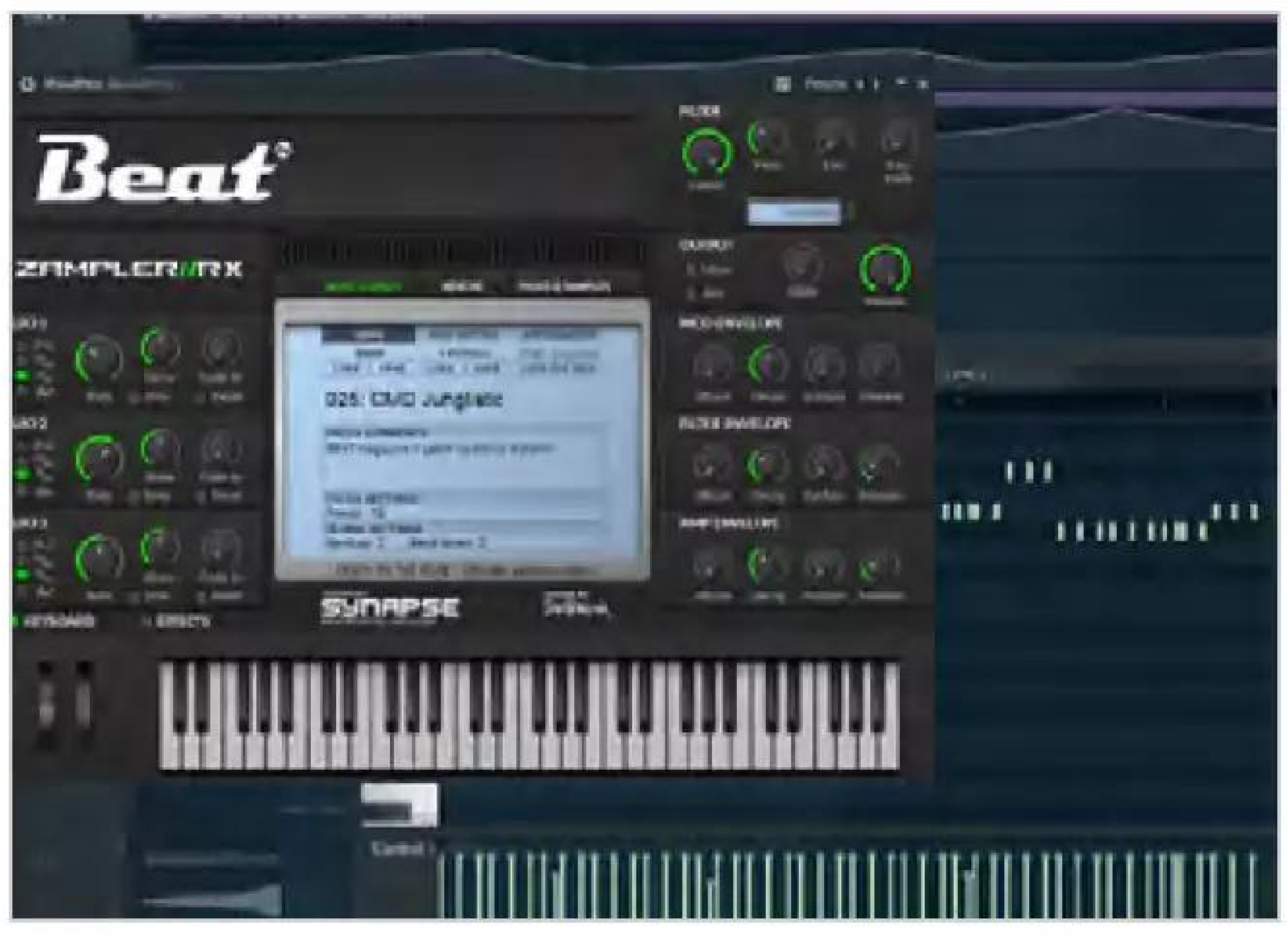
2 Heights and depths

Compress the harmony by **adding** two more **layers**: one for **low basenotes** and one for **higher accent notes**. This creates a rich frequency spectrum, filling the song without seeming overloaded. Pay attention to balance: The sounds should be related but still have small differences that create tension.



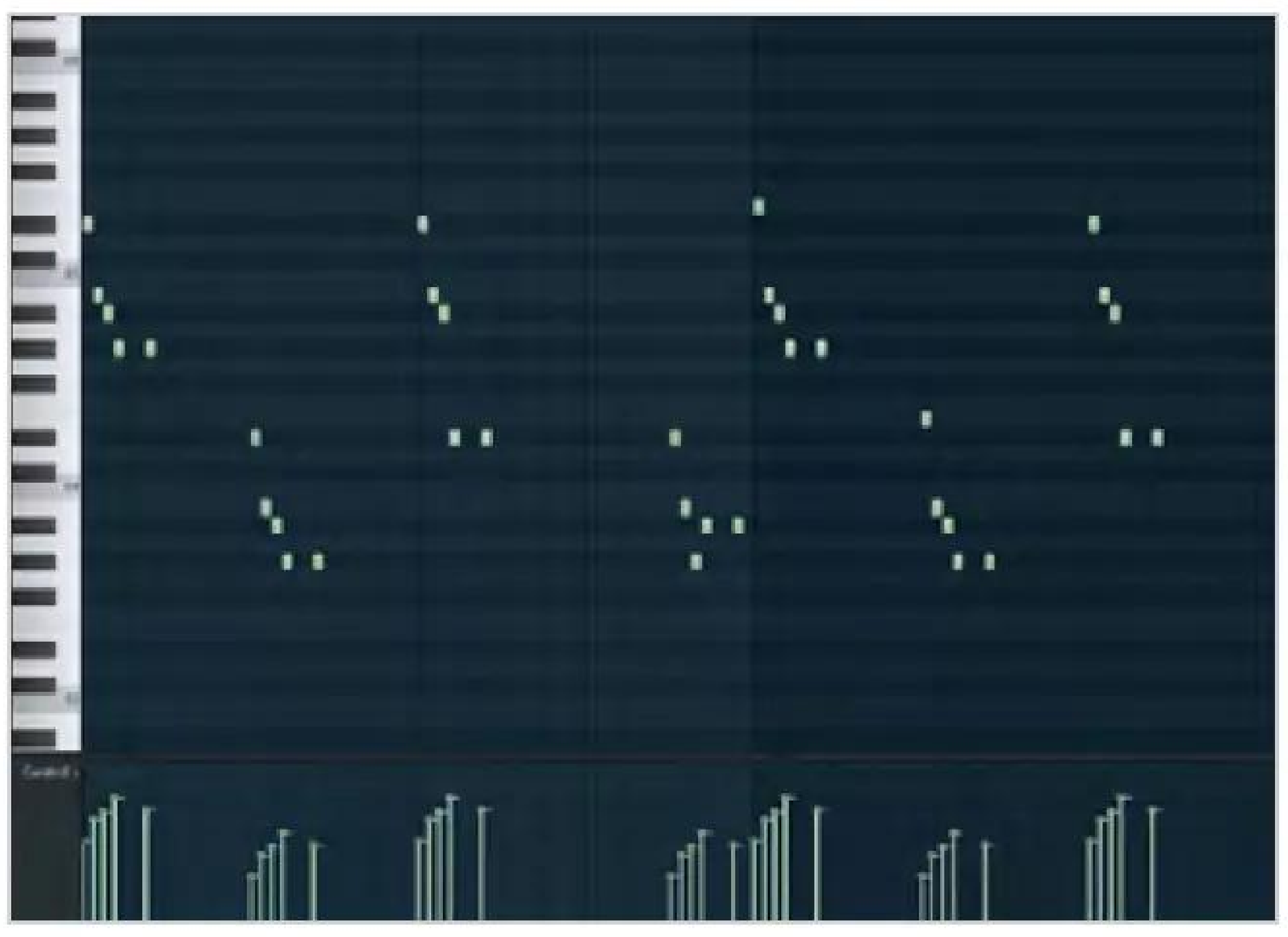
3 Breathe!

Use **cutoff automation** to allow the track to breathe. Don‘t record abrupt jumps in the automation curve. Instead use soft, **wave-like curves** that gently transition from one chord to the next. This creates a natural pulse, making the layers feel organic and giving the entire arrangement a calm liveliness.



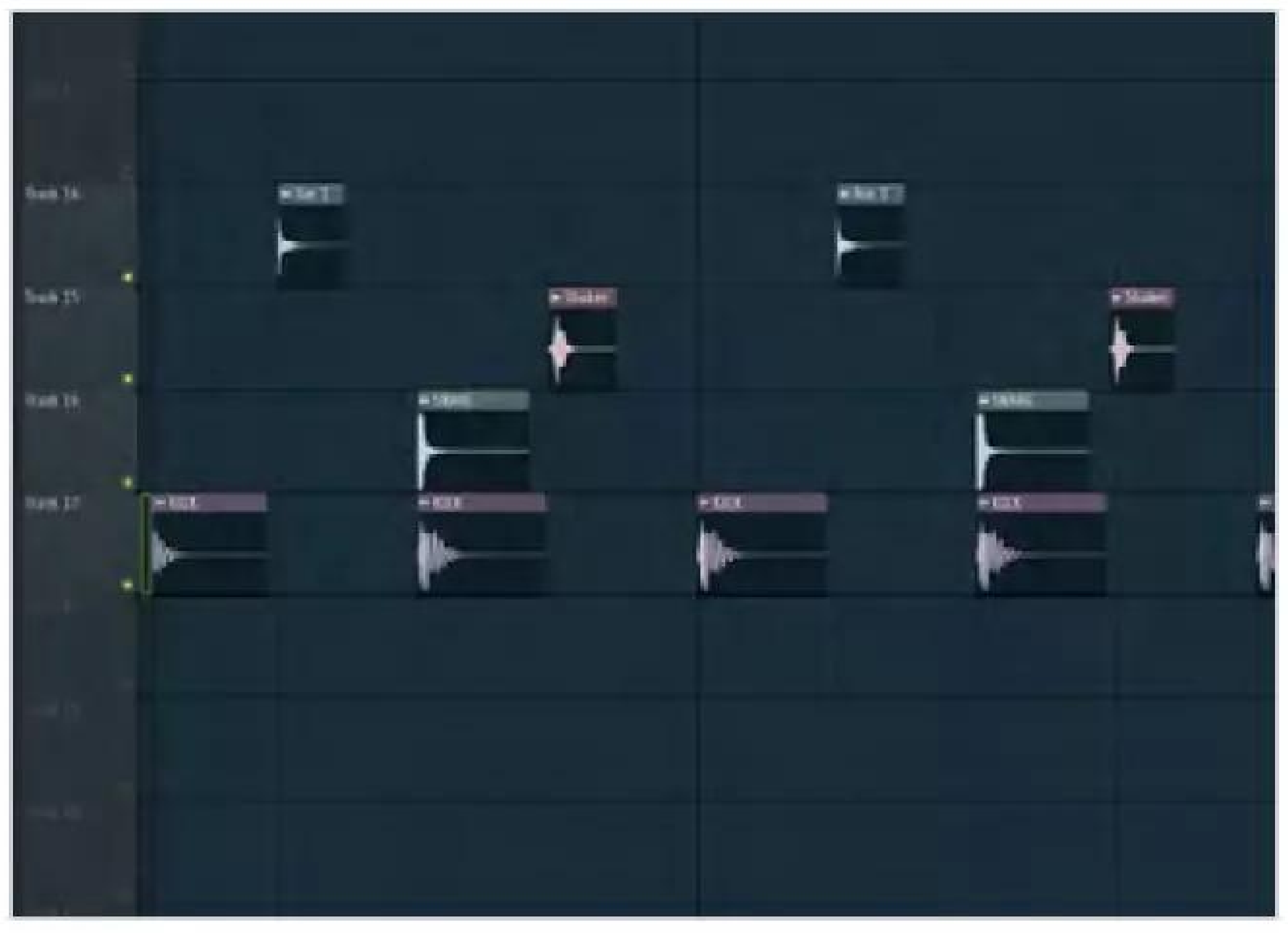
4 Earthy percussion

Use percussive sounds for subtle rhythm, such as the preset **025: CMD Junglistic**. Set **Amp Envelope Sustain** to **zero**, with **short Decay** and **Release** and draw a minimalist, catchy pattern. Then, vary and automate parameters like Decay or Pan so the percussion also breathes and never feels static.



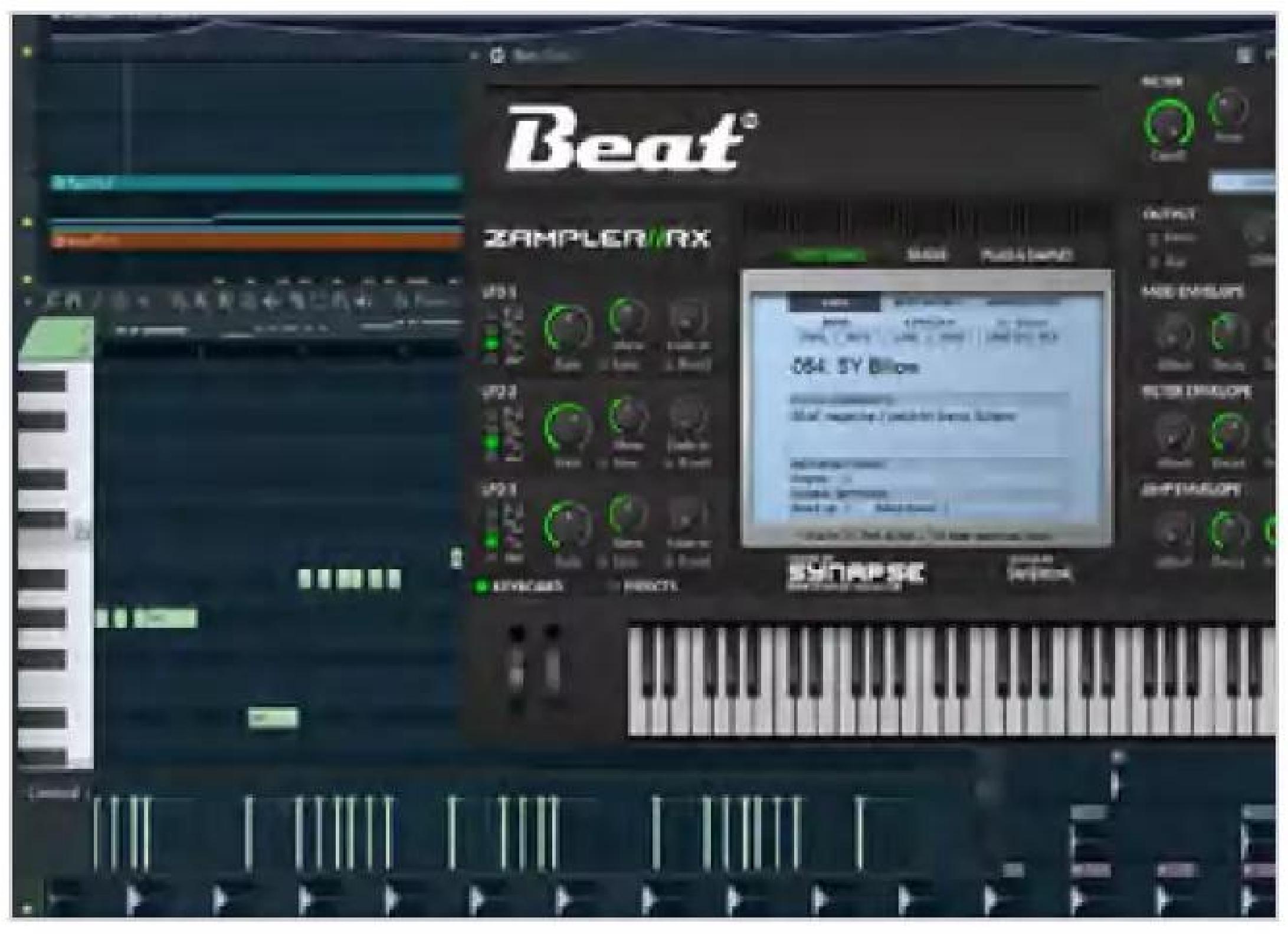
5 Melodic accents

A percussive pluck-like sound with clear tonality is ideal for interspersing small melody fragments. Design a **short melodic pattern** that varies slightly and emphasizes certain parts. These subtle accents add color to the song without destroying the calm mood. Less is more here, like in so many other cases.



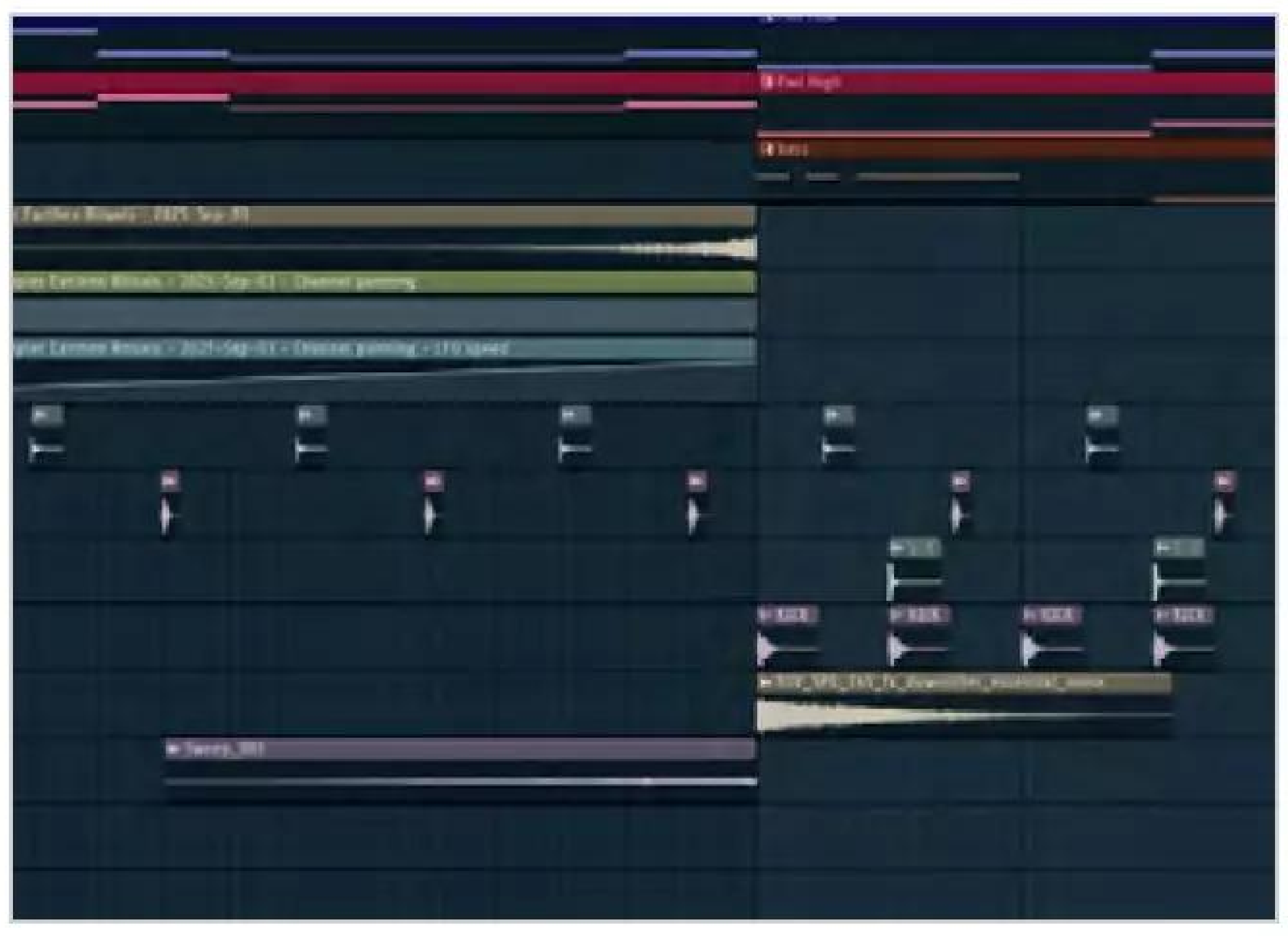
6 Supporting drums

The drums should be **soft** and **restrained**. Use a gentle **kick** on **every beat**, a subtle **snare** on **2** and **4** and light **hi-hats** or **shakers** in between. The pattern remains simple but carries the groove. Avoid aggressive transients so that the drums provide the rhythmic foundation without being in the foreground.



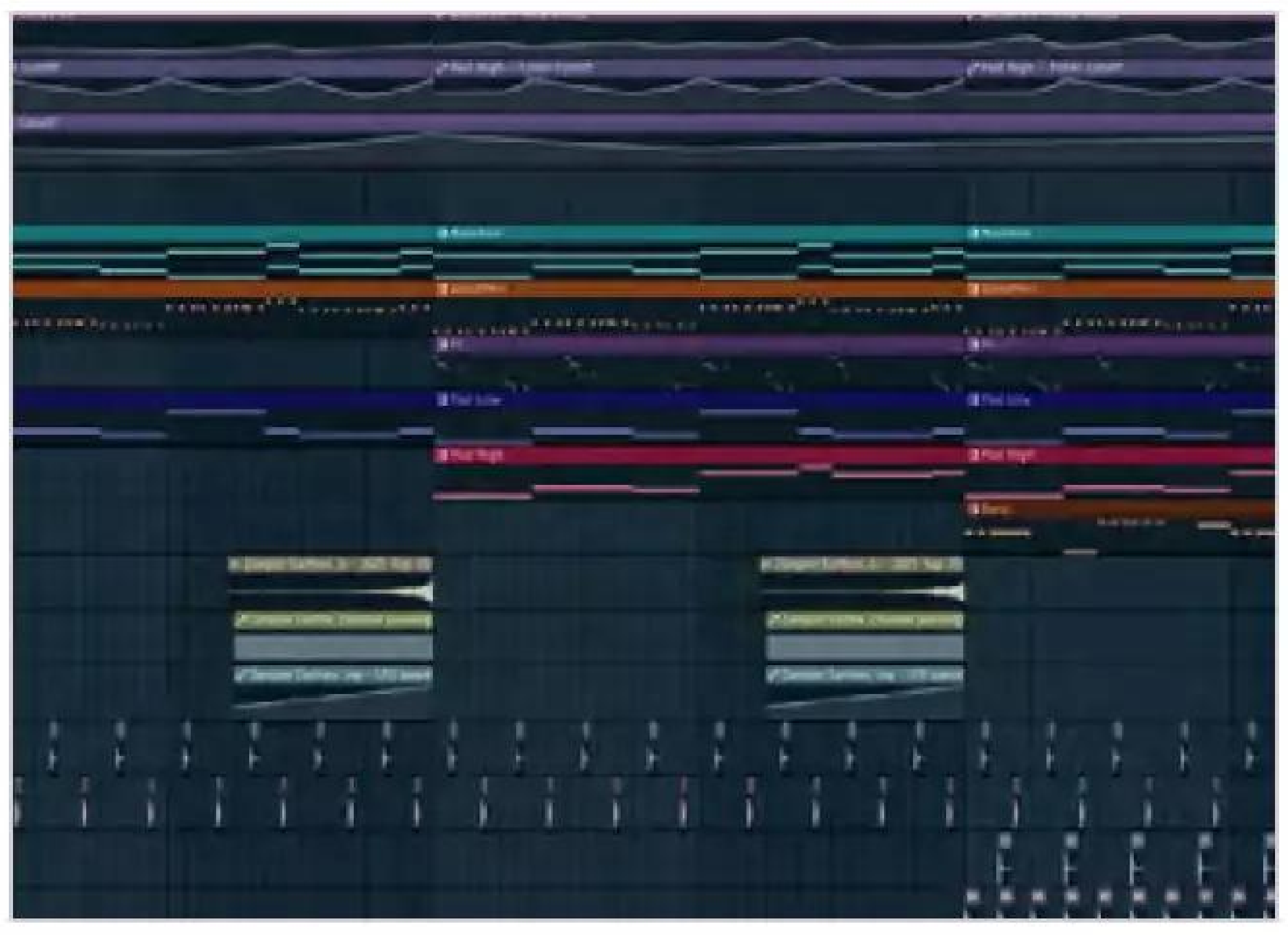
7 Driving bass

For the bass, we recycle the **Preset 054: SY Billow** by playing it very low. The bass also shouldn‘t dominate, but should subtly drive the song forward. Place the notes so that they play around the **kick** and complete the groove. Also orient yourself on the **rhythm** of the **percussion** and the **harmonies** of the **pads**.



8 Effects for transitions

Seamless transitions are, of course, a must in an Ambient track. **Risers,** as well as **downlifters** from **noise,** are wonderful for this. Create risers even by recording a strongly **reverberant**sound from the track and then reversing it. This gives you effects whose timbre perfectly matches the track.



9 Arrangement

Evolution arises through the **reducing** or **adding** of elements. Let layers drop out, bring back percussion, or **vary chords** subtly. Even small melody changes keep the ear attentive. Also work with **automation** for various parameters to create dynamics. This keeps your ambient track exciting.

Test: Zoom H5studio

Can a portable recorder really deliver studio quality while being more robust, flexible, and reliable than its predecessor? Huge small-diaphragm mics, modular capsules, and six simultaneous channels sound like “overkill to go.” How much of this is practical, and where does the H5studio show its unique selling points? **by Jan Wilking**

Features

- Portable recorder
- Interchangeable microphone capsules
- 24 Bit / 96 kHz
- Up to four audio tracks
- Memory cards up to 32 GB
- 2 Mic-/Line inputs
- Phantom power and pad
- Internal effects
- Tuner and metronome
- M/S decoding
- Internal stereo mixdown
- Normalize, divide, and trim edit
- Integrated speaker
- Operating time approx. 15 hours

Facts

Manufacturer: Zoom
Web: www.zoomcorp.com
Distrib: Sound Service
Price: 389 Euro

▲ Easy operation
▲ Studio sound quality
▲ Versatility
▼ No wind protection for the microphones
▼ Plastic housing

Features: ■■■■■◧
Sound: ■■■■■□
Price/Perf: ■■■■■□

Total: ■■■■■□

Alternatives

Tascam DR-40X
177 Euro
www.tascam.eu

Rode NT-USB+
189 Euro
www.rode.com

We took a closer look at the H5studio and reveal whether it is the new standard for mobile recordings.

The Zoom H5studio is the next step in the evolution of the classic H5 handheld recorder. With a new focus on transparent sound quality and maximum dynamics, the H5studio aims to bring a breath of fresh air to the portable recording scene. The first thing you notice about this robust recorder are its 19.4 mm small-diaphragm microphones—according to the manufacturer, the largest mics ever built in this class. This allows for recordings up to 140 dB SPL with an impressive dynamic range of 132 dB, thanks to F-series preamps and dual A/D converters. However, it shouldn‘t be too windy, as the large microphones do not offer any direct wind protection and, therefore, pick up the noise mercilessly.

Intuitive operation

Each channel has its own Gain Control, plus a color LCD for waveform monitoring, Look-Ahead Limiter, and RF shielding against interference. Six channels (four individual tracks + stereo mix) can be recorded simultaneously at up to 192 kHz. An advantage that shouldn‘t be underestimated in practice due to strong level fluctuations in mobile recordings is the 32-bit floating point recording with dedicated Gain Controls. Thanks to the resulting increased headroom, you don‘t have to worry about clipping or excessive noise when undermodulation occurs.

The H5studio supports the Mic Capsule System 3.0 for quick and easy microphone replacement depending on the application, and also offers two XLR/TRS combo inputs (with +48 V) and a mini jack input with plug-in power. As a USB audio interface with four inputs and two outputs, it works seamlessly with Mac, Windows, iOS, and Android, including live streaming and backup to microSD, demonstrating Zoom‘s years of experience in this field.

Also worth mentioning are the accessibility features, including audio menu navigation, sync functions via iOS app, and an optional timecode module. The power supply lasts a long time: Four AA batteries enable up to 15 hours of recording.

Practical impressions

In interview situations, the H5studio scores points with its finely graduated gain pots and clear level display; rapid level peaks are cleanly intercepted by the look-ahead limiter without audible pumping. The 32-bit float reserves save takes when conversation partners suddenly become louder or an unexpected noise disrupts the scene. For atmospheric and nature recordings, the large capsules deliver pleasantly low self-noise and a differentiated stereo width; nevertheless, a windshield is a must. Simple foam is sufficient for light breezes, but for coastal or city winds, a fur windjammer or a small blimp solution is recommended.

The Capsule System 3.0 offers true flexibility—from XY stereo imaging for music and ambience to mid/side for subsequent width adjustment to shotgun options for dialogue-heavy scenes. The exchange mechanism is robust and the lock is secure. In combination with the optional Timecode Module and App Sync, this creates an amazingly coherent set for one-person crews: Record sound, set markers, maintain metadata, and synchronize cleanly later.

Verdict

H5studio combines the portability of a field recorder with studio-grade performance thanks to high-quality F-series preamps, 32-bit float technology, RF shielding against noise interference, and six tracks. The large microphones, precise level control (Gain Control, Look-ahead Limiter), and versatility as an interface are particularly noteworthy.

H5studio is not only suitable for reporting, film, and podcasts, but also for content creators and musicians/bands; whether it‘s outdoors, in the recording studio, rehearsal room, or on stage. Noise and clipping were not an issue in testing; and thanks to the modular capsule architecture, the field recorder was able to handle any recording situation. If you want to record on the go with studio quality, the H5studio is a reliable partner for creativity anywhere. The only thing I didn‘t like so much was the very plastic-like housing; I would have liked something a little more substantial in my hand.

In addition, without adequate wind protection, you cannot exploit the full potential of the large capsules outdoors; with fur and, if necessary, a shock mount; however, the recorder shines—and its 32-bit float security quickly becomes your favorite insurance for every take. ⁘

Sound in Studioqualität, wo auch immer Sie sind

More Info

sE Electronics

sE7 sideFire

The Se7 sideFire microphone is a small-diaphragm condenser microphone based on the sE7, which we rate very highly. The main difference is the side address, which allows for a wide range of placement options. Combined with its relatively low price and compact size, this makes it a useful addition to any desktop studio. The compact housing is solidly constructed, the controls are firmly seated and give the impression that this microphone will withstand intensive everyday studio use for a long time. The sideFire design is particularly striking, differing from classic front-firing microphones and, therefore, not only looking interesting but also offering advantages when positioning in cramped setups.

Sonically, the Se7 sideFire proves to be astonishingly versatile. In the high frequencies, it delivers a subtle brilliance that never sounds harsh, but rather creates an airy openness that really comes into its own with acoustic instruments such as guitar or piano. The microphone also remains pleasantly restrained in the low frequencies, providing body and foundation without any tendency to boom. This allows for very close and direct recording. Instruments are captured with a pleasant warmth that does not color the sound excessively, yet still lends a certain musical softness. At the same time, the midrange remains clear and detailed, ensuring that every nuance is conveyed.

In studio use, it‘s also noticeable that the sideFire has a very controlled directional characteristic. Crosstalk is reliably reduced, which is a clear advantage in environments with multiple instruments or stereo recordings with two microphones (available as a matched pair). For home recording situations, this means that usable results can be achieved even in rooms that are not acoustically perfect.

Verdict

The sE7 sideFire delivers a clean, low-noise signal that is ideal for further processing. Whether it‘s used in conjunction with high-quality preamps or directly connected to an audio interface, the results were almost always impressive in our tests. Even with dynamic playing styles, such as percussive acoustic guitar parts, this microphone remained confident and reproduced transients clearly without producing any harshness.

Manufacturer: sE Electronics
Web: seelectronics.com
Distributor: Mega Audio
Price: 149 Euro

Rating: ■■■■■◧

BLACK LION AUDIO

Revolution
evolution.

Revolution 14x16
14-in/16-out USB-C audio interface and word clock with ADAT, Auteur preamps, and headphone mixer.

Vertrieb: AUDIOWERK www.audiowerk.eu info@audiowerk.eu https://www.blacklionaudio.de/revolution-14x16/

Test: Kurzweil K2061/K2088

Kurzweil has been a fixture in the keyboard world since the early 90s. With the new K20 series, the Americans are bringing their legendary V.A.S.T. engine back into the spotlight - with new features and plenty of computing power. Fans are already cheering! What sets the ‚New' apart from other synths? We'll reveal it in the test... **by Jan Wilking**

Features

- Synthesizer Workstation
- K2061 (61-note synth action)
- K2088 (88 hammer action keys)
- 256-voice polyphony
- V.A.S.T. synthesis
- KB3 ToneReal organs
- Kurzweil String Resonance
- Virtual Analog Synthesis
- Arpeggiator
- Ribbon Controller

Facts

Manufacturer: Kurzweil
Web: kurzweil.com
Distribution: Hyperactive
Price: 2.199 Euro K2061; 2.499 Euro K2088

- ▲ Flexible sound engines
- ▲ Modern sound
- ▲ Large sound variety
- ▲ High polyphony
- ▲ Fatar keyboard
- ▲ FlashPlay storage without loading times
- ▲ Live performance tools
- ▲ Audio input
- ▲ Assignable joystick
- ▼ Deep editing requires familiarization
- ▼ No full sampling like in the K2700

Processing: ■■■■■◧
Sound: ■■■■■◧
Price/Perf.: ■■■■■□

Rating: ■■■■■◧

Alternatives

Yamaha MODX
1249 Euro
yamaha.com

Roland Fantom
1229 Euro
roland.com

Korg Nautilus
1699 Euro
korg.com

The K2061 immediately feels like a typical Kurzweil: robust, high-quality, no-frills. The casing is made of aluminum and steel and is road-tough without being too heavy and bulky. The semi-weighted Fatar TP/9 keyboard offers velocity and aftertouch. It plays directly, has a good grip and is pleasantly tight, making it a successful compromise between piano and synth playing feel - for me personally still one of the best synthesizer keyboards on the market. A more modern version with polyphonic aftertouch like the TP/8S would have been even nicer, considering the versatile modulation possibilities.

The control panel is clearly structured: nine faders, nine encoders, a generous display, and the three-part ribbon controller make you want to perform. Added to this are pitch/mod wheels, pedal connections, and a well-thought-out layout for live musicians.

Sound architecture: V.A.S.T. reloaded

At the heart of the K2061 is the V.A.S.T. engine (Variable Architecture Synthesis Technology), Kurzweil's trademark since the K2000. The engine has been massively expanded over time. 32 layers per program allow for extreme sound density and 256 voices of polyphony are sufficient for complex layered sounds without cut-off notes.

The sound generation offers multiple forms of synthesis: V.A.S.T. with flexible DSP algorithms, FM synthesis (6 operators, DX7 compatible, incl. SysEx import), VA1 engine for virtual analog sounds with anti-aliasing oscillators as well as KB3 organ engine with nine real drawbar faders.

Virtually unlimited possibilities

This complex sound generation with interlinked syntheses offers virtually unlimited possibilities that can only be hinted at in this test. It gets interesting, for example, when you mix the syntheses: Just mix an FM layer with VA pads, samples, and organ? No problem. With 32 layers, you create complex, lively sounds. Or you cleverly use FM by loading classic DX7 patches at the FM level and using their modulations as input for the V.A.S.T. DSP - creating lively, harmonically rich sounds that go far beyond standard FM. With the CC step sequencer, you can modulate filter, delay or reverb and synchronize rhythmic progressions with your song tempo for dynamic textures with a song tempo. You can also creatively use the long ribbon controller, e.g., for controlling filter envelopes, lo-fi modulation or organic pitch-bend progressions - more flexible than classic wheels.

Sound quality

The sound of the K2061 is typical Kurzweil: warm, assertive, and detailed. You could also call it a classic American sound, although the differences from the sound of Japanese workstations from Korg or Roland are not as obvious as they used to be. The presets cover all important categories, from powerful synth leads to buttery soft pads to realistically sounding pianos, e-pianos, and organs. Pianos & e-pianos are punchy and nuanced and thus usable live right away. The organs are a real highlight thanks to the KB3 engine, including an authentic rotary effect. The synthesizer sounds are my personal favorite, though: modern, versatile, and with VA character very ‚analog'. You can clearly hear the successful sound design by Stephane Garganigo (Barb&Co.) here.

V.A.S.T.
Variable Architecture Synthesis Technology
CHANNEL / LAYER
ZONE / TRACK
SAVE
EDIT
PREVIOUS
EXIT

The menu is operated via the color display (without touch) and the corresponding buttons/controls.

TREBLE
MOTION RATE
FX1
FX2
FILTER 2
ATTACK
RELEASE
MOTION
FX1
FX2
DELAY
IMPACT
CHOR / VIB
FREEZE
DEPTH
MOTION
PERC
FX1
LOUD / SOFT
FX2
DECAY F/S
DELAY

The faders and knobs provide direct access to the sounds and effects.

The FM sounds are also at a high level: crunchy basses and glassy leads and pads are abundant, and you can directly import the thousands of freely available DX7 programs from the internet. Overall, the K2061 impresses with a very modern, contemporary sound and sounds less old-fashioned than some workstation competitors, as you can also hear well in the video linked below! Especially the electronic sounds don‘t need to hide behind highly specialized synthesizers. Particularly positive is also noticeable: even with extreme layering the sound remains stable - the polyphony of 256 voices delivers what it promises.

Storage & workflow

What immediately stands out in practical use: Kurzweil‘s FlashPlay technology allows instant access to the sounds, there are no noticeable loading times when switching. Of the 4 GB total memory, 2 GB are factory sounds (over 2000 presets, 500 multis) and 2 GB user sample memory (WAV, AIFF, Kurzweil formats).

In multi-mode, up to 16 zones can be set up, each with its own arpeggiator, riff generator, and step sequencer. There is also a 16-track sequencer that not only captures ideas but also functions live as a performance tool.

Effects

No expense was spared on effects with the K2061. You can use up to 32 effect processors simultaneously, having access to over 1000 effect presets. They range from classic reverbs to massive delays to modern modulation tricks, but are mainly musically conventional and thus directly usable for any musical purpose. For more outlandish effects, however, you need to roll up your sleeves yourself.

For adjusting the overall sound, there is a master section with a 3-band EQ and compressor. This allows you to refine each sound individually as well as run a complete live mix directly in the keyboard.

Operation & practice

Despite the enormous depth, the K2061 is comparatively accessible. The menu system is logically structured, the controls and faders are clearly assigned. However, deeper editing of the V.A.S.T. engine remains complex. Anyone diving into the depths of multiple layers needs patience and experience - but this is where the appeal for sound designers can also lie! You can be sure that the K2061 won‘t become boring even after years of use and will still offer sonic surprises.

For more convenient work, Kurzweil offers software editors for Windows, macOS, and iOS.

Connections

All the connections you typically need live and in the studio are on board: 2 stereo outputs and headphone output, audio input (for processing external signals), USB MIDI and classic MIDI In/Out as well as multiple pedal connections. Optional memory and editor access via USB is also possible. However, direct connection with analog equipment via CV/Gate or Clock is not provided.

K2088: Piano version with aftertouch

The new K20 series includes the K2088 model in addition to the K2061. Both keyboards share an identical sound and control concept and design, the main difference being the keyboard. Instead of the semi-weighted keyboard with 61 keys, the pianists among you get a fully-weighted piano keyboard with hammer action here. As a special feature for a piano keyboard, the Fatar TP/40L also offers aftertouch, which further extends the expressive possibilities when playing.

Naturally, this also makes the K2088 significantly larger and heavier; you should plan on having two people to carry it. Here, of course, the K2061 has the advantage. In addition to the more compact format and less weight, its keyboard offers

The combination of dark gray metal and wood application provides an elegant and timeless design.

a more agile and lighter playability, making it ideal for keyboard players who play a lot of synth sounds and fast sequences and bass lines or occasionally drum grooves, and who also take the keyboard to gigs or the rehearsal room without roadies more often. The weighted hammer action of the K2088, on the other hand, conveys an authentic piano playing feel and is particularly suitable for pianists and classically oriented players. If you wanted to integrate a ‚real‘ piano keyboard into your studio anyway, you can hit two birds with one stone. As a workstation with an 88-key piano keyboard, the K2088 is relatively compact and also looks very stylish!

Both models are otherwise almost identical in terms of sound and functionality - your choice therefore primarily depends on which playing feel and which place of use you prefer.

In practical use

I really enjoyed the keyboards in practical use. It is primarily the connection of tradition and modernity that distinguishes the new Kurzweil keyboards from other workstations. The legendary V.A.S.T. architecture has been further developed over decades to deliver an independent sonic tool today with modern performance hardware and a powerful range of functions. And it is also reflected in the design: a robust aluminum/steel housing, a 480 x 272 pixel color LCD, and a massive arsenal of controllers give the keyboards a timeless professional design.

Even though Kurzweil delivers a plethora of good sounds and can be used as a classic bread-and-butter preset workstation, I see its unique selling point in its usability as a serious creative instrument. Anyone willing to engage with the depth of the V.A.S.T. architecture will be rewarded with an instrument that knows no boundaries. Thus, the K2061 is a powerful tool for both live keyboardists, studio producers, and sound designers.

Who are the keyboards particularly suitable for?

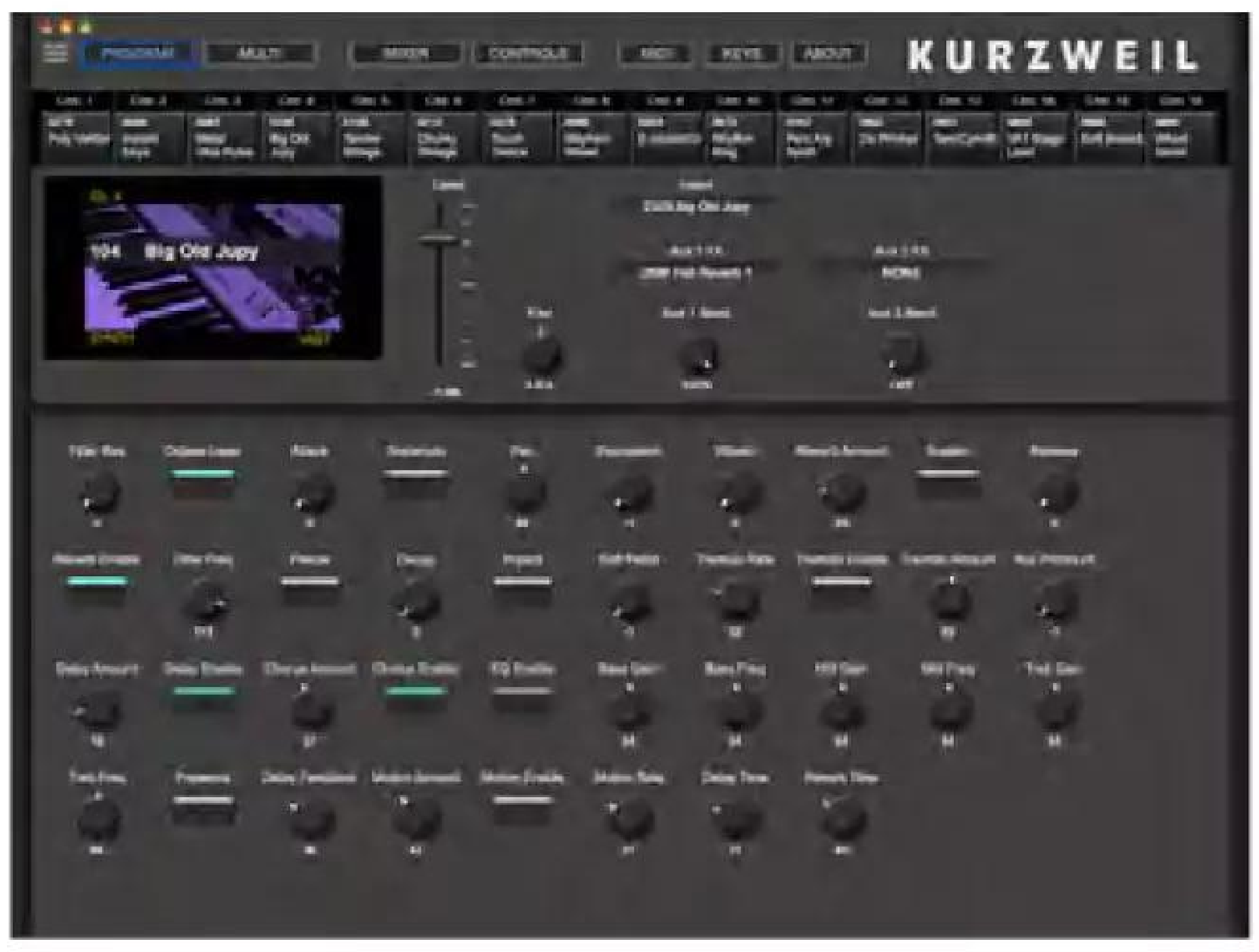
In conclusion, a brief list of the fields of application where the K2061 and K2088 offer the most benefits from my point of view:

1. Sound design & studio expeditions
The V.A.S.T. synthesis, 32 layers per program, FM, VA and sampling engines, and the extensive effects allow for complex soundscapes - ideal for film, ambient, post-production or experimental sound design.

2. Live performances & gigging
Thanks to FlashPlay with no loading times, fast program change, plenty of controllers including ribbon, the synthesizer workstations are solid live instruments, especially in the compact and travel-friendly 61-key format.

3. Composers & band keyboardists
The multitimbrality with 16 zones, arpeggiators, sequencers, and riff generators offers creative possibilities to structure songs in the studio and/or on stage.

4. Vintage fans & nostalgics
If you appreciate the classic sounds of K2000-K2700, you can get them here - including DX7 compatibility and KB3 organ with realistic drawbar simulation.



Free apps for Windows, MacOS and iOS make in-depth programming easier.

With a street price of around 2,200 Euro, the K2061 is positioned in the higher-priced segment, but it is cheaper than the large K2700. If you do not need the full sampling integration of the flagship, you can get an extremely powerful and portable instrument here as an alternative.

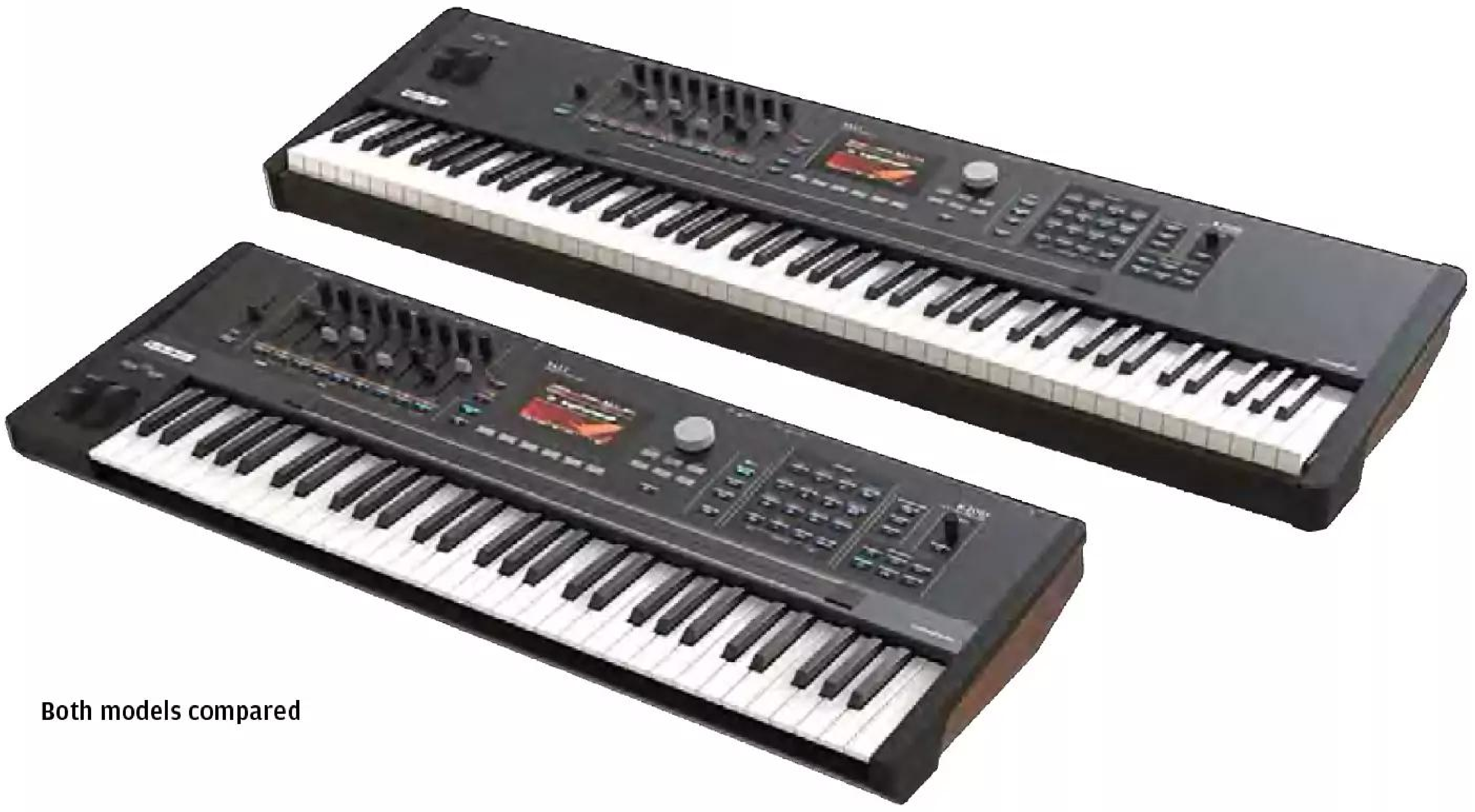
KURZWEIL
K20 Series Presets Sneak Peek

More info

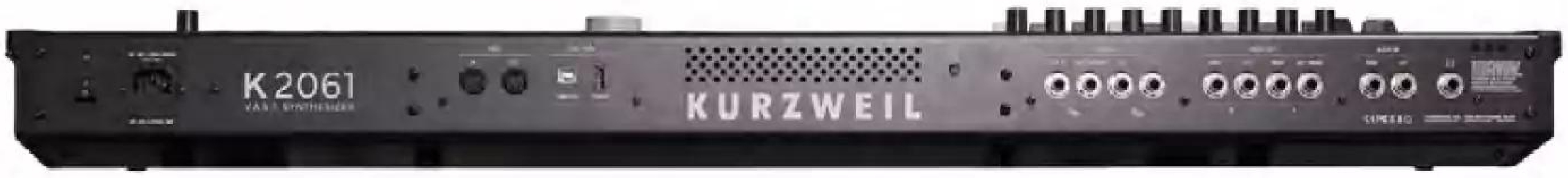
VERDICT

The Kurzweil K2061 and K2088 are not copies of classic Japanese workstations, nor in my view a direct competition to the Nord keyboards, which are particularly geared towards live and band use, but independent synthesizer all-rounders. Kurzweil combines here various powerful forms of synthesis and ‚playability‘ in a package that is equally recommended for sound designers, live musicians, composers, and vintage fans. The new Kurzweil keyboards share the strengths of the V.A.S.T. philosophy, but they appear more compact, thoughtful, and easily accessible than a K2700.

The path to sound design requires some familiarization, as the V.A.S.T. architecture remains complex. However, this is rewarded with enormous flexibility and inspirational power. Anyone willing to take this hurdle will receive a robust tool that is technically solid, creatively enormously rich, and a reliable and future-proof companion for many areas of application. ::



Both models compared

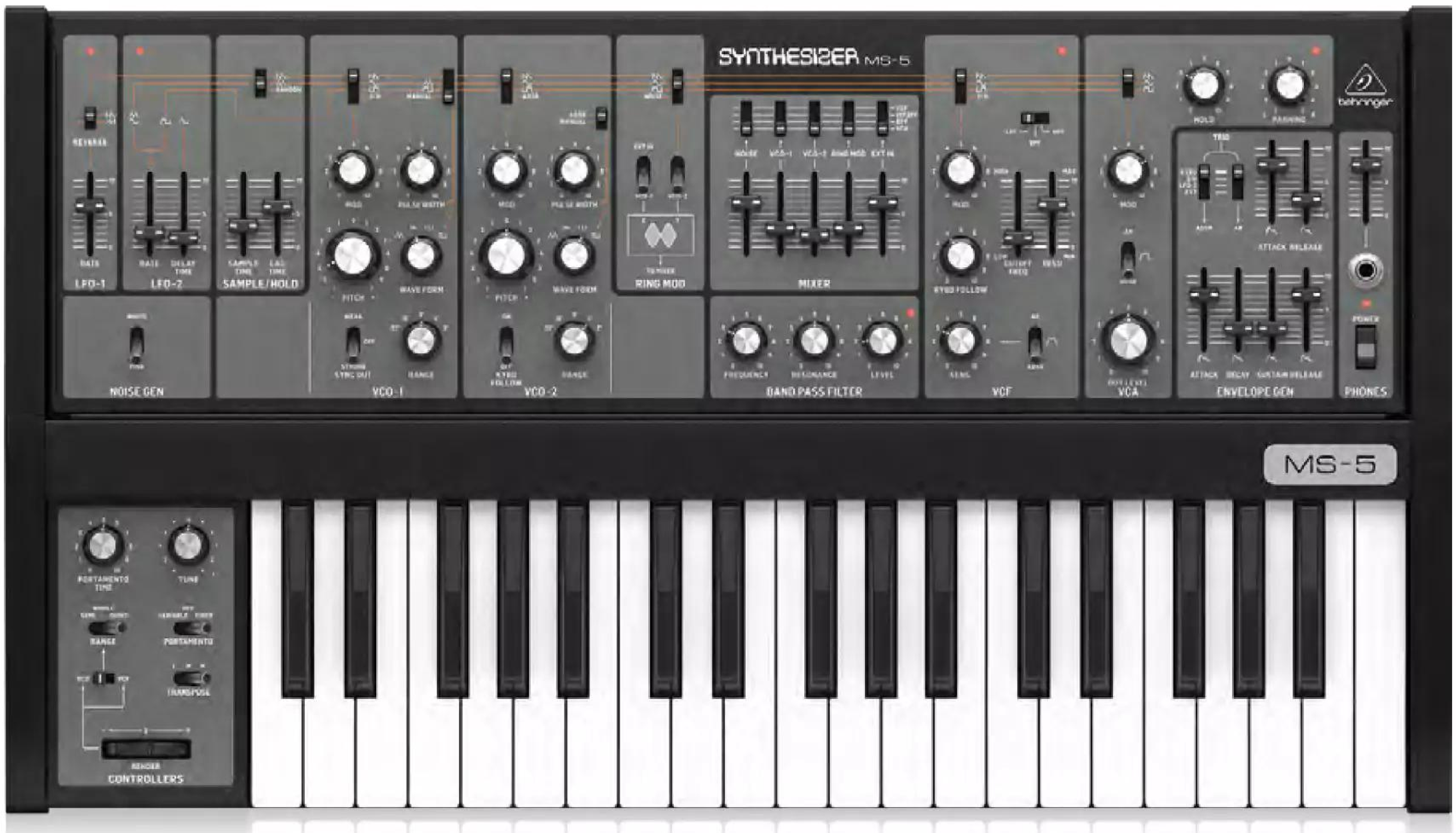


The back offers USB, MIDI, pedal inputs, audio outputs as well as audio input.

Test: Behringer MS-5

With the MS-5, Behringer resurrects a vintage synthesizer at an affordable price. In the test, we'll see whether Behringer successfully ported the unique character of the now half-century-old Roland SH-5 into the modern age.

by Jan Wilking



The MS-5 is modeled after a relatively rare and now very expensive mono synth from 1976, whose unusual sound generation structure with Ring Modulator and Dual Filter section, enables expressive lead sounds and assertive basses, as well as unusual FX sounds.

The Roland SH-5 is a classic with a huge sound spectrum, ideal for experimental sounds, wiry basses, and expressive leads. This monophonic analog synthesizer from 1976 is today considered one of the most versatile and best-sounding representatives of the Roland SH series. It offers two oscillators (with different waveforms), a sub-oscillator, and a noise generator. Its dual filter system is particularly noteworthy: A resonant Multimode Filter (Bandpass/Highpass) combined with a 24 dB Lowpass Filter, which enables more complex timbres than most other vintage monosynths. The modulations are also quite versatile, thanks to the two LFOs, Ring Modulator, Sample & Hold, and a flexible routing matrix.

Rare collector's item

The fundamentally powerful, warm, and organic sound also offers a "dirtier" and more flexible sound character compared to the better-known SH-2 or SH-09 or the famous SH-101, thanks to its special circuitry. Due to its low production numbers, the SH-5 is now a sought-after collector's item and fetches very high prices on the second-hand market.

However, as this may be a dealbreaker for some readers; we would like to point out at the outset of this test that, like the original, the replica does not have the ability to save sounds!

Stylish but bulky vintage design

After Behringer recently focused on desktop devices and compact keyboards with 49/61 keys, the MS-5 reuses the housing from the Poly D and MonoPoly. The synthesizer looks impressive when you unpack it. No corners were cut in terms of space or weight. The housing is largely made of metal, making it very robust, but also weighing over 10 kilograms. With dimensions of 648 x 361 x 90 mm, this synthesizer also takes up a lot of space in the studio and is not easy to transport, even with the panel folded down. Once set up, you can also flip up the user interface for easier operation.

Average feel

To be honest, I really like the vintage design, but unfortunately the controls don't match the high standard of the housing. The plastic knobs and, in particular, the switches seem a bit fragile in comparison and not suitable for live use

Features

- Monophonic synthesizer
- Analog sound generation
- Reproduction of the Roland SH-5
- 37 velocity-sensitive keys
- 2 oscillators
- Multimode diode filter
- Band-pass filter with resonance
- Ring modulator
- 71 controls
- Foldable control panel

Facts

Manufacturer: Behringer
Web: behringer.com
Distribution: Retailer
Price: 395 Euro

- ▲ Authentic SH-5 sound
- ▲ Direct access via many knobs
- ▲ Analog ring modulator
- ▲ Flexible filter
- ▲ Creative routing
- ▲ Audio input
- ▲ Attractive price
- ▼ Only rudimentary MIDI control
- ▼ Sluggish AR envelope

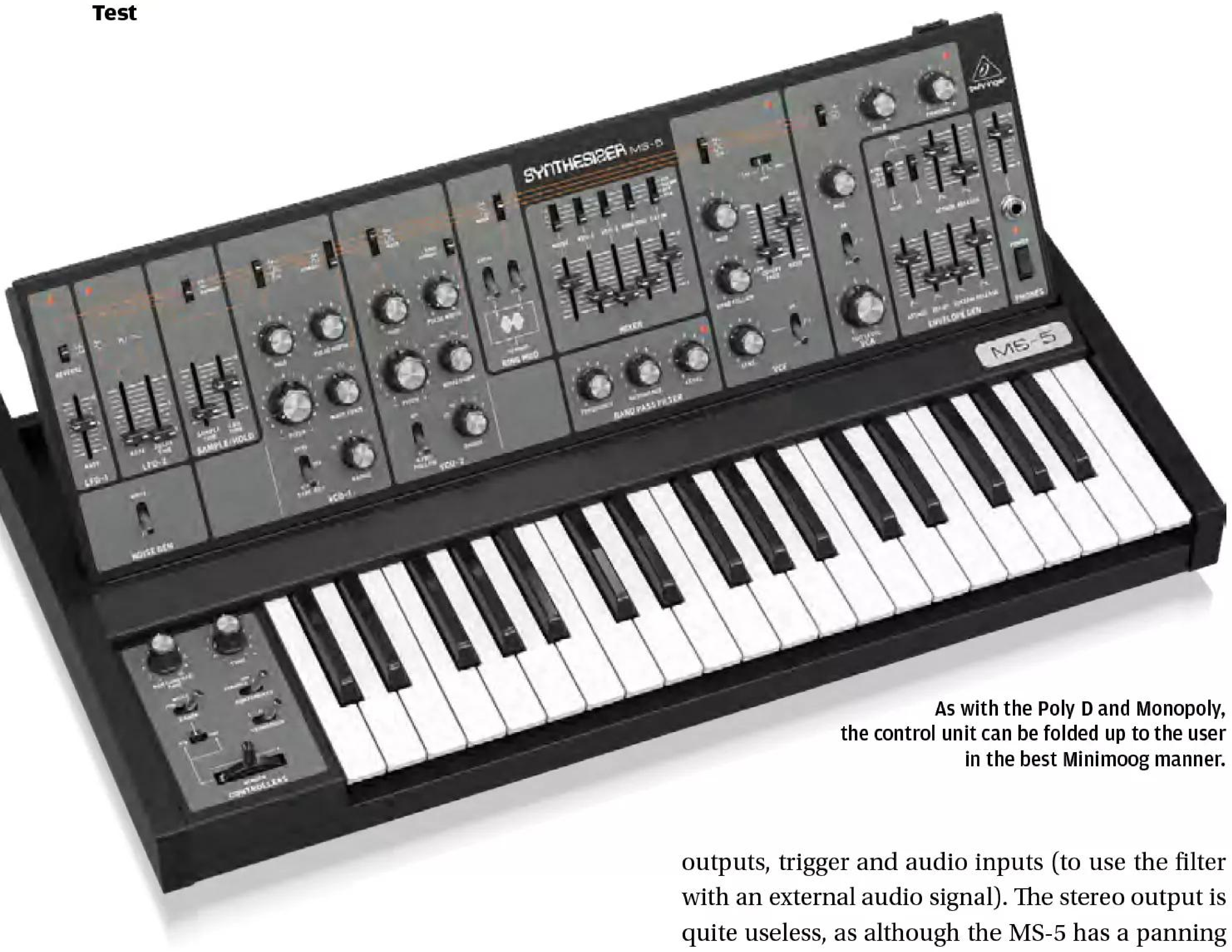
Workmanship: ■■■■■□
Sound: ■■■■■◧
Price/Perf: ■■■■■◧

Total: ■■■■■◧

Alternatives

Novation Bass Station 2
399 Euro
novationmusic.com

Arturia MiniBrute 2
489 Euro
arturia.com



As with the Poly D and Monopoly, the control unit can be folded up to the user in the best Minimoog manner.

in the long term. However, they are sufficient for studio use, and you have to keep in mind the current low price of less than 400 Euro. The same applies to the keyboard and the controllers to the left of it, which I can also only describe as average in terms of quality and feel.

In this respect, I am torn when it comes to assessing the form factor. At first glance, the MS-5 looks more impressive than their small desktop devices, but it takes up an unnecessary amount of space and is not really suitable for live use due to its bulky case, weight, and mediocre keyboard and controls.

Rudimentary MIDI control

The keyboard has 37 keys and is velocity-sensitive. Unfortunately, this only works for external synthesizers, as the MS-5's sound generator cannot process velocity or aftertouch. Via USB/MIDI, the sound generator can only process the pure notes. That's a little too vintage for my taste. The power supply by way of an external plug-in power supply is also less than ideal; I would have preferred a built-in version. At least there's a locking hook to protect against unwanted removal and cable breakage.

MIDI, USB and CV/Gate

The USB port transmits MIDI data in both directions and also provides a connection to the free Synthtribe configuration software. With Synthtribe, you can perform firmware updates and adjust internal settings. Classic MIDI jacks for IN/OUT/THRU are also available. For connection to analog equipment/modular systems, there are CV/GATE inputs and outputs, trigger and audio inputs (to use the filter with an external audio signal). The stereo output is quite useless, as although the MS-5 has a panning control, this parameter cannot be modulated without modification. The rear panel is rounded off by four jack sockets for expression controllers to modulate the VCF and VCO externally.

Completely analog, not storable

Just like in the SH-5 model, the sound generation is completely analog without digital sampling of the controls, meaning that the knobs do not send/receive MIDI controllers and sounds cannot be stored. However, this allows the parameters to be adjusted continuously, and the knobs and switches always reflect the sound currently being heard.

There are various trim pots on the underside of the hinged panel for adjusting the sound. However, it is better to leave this to a professional with the appropriate measuring equipment and experience.

2 LFO, Sample&Hold

The look and layout of the user interface are based on the original and follow the classic design of Roland synthesizers. The two LFOs and the Sample/Hold generator are located on the left. All three modulation sources can be routed to the pitches of VCO1 and VCO2 as well as the ring modulator, filter frequency, and Amplifier via switches, which is almost as flexible as a modular system. LFO2 can be delayed for classic vibrato effects.

Powerful oscillators

Next come the two oscillators, which form an extremely solid foundation with their rich and powerful sound. They are identical in design and each offer triangle, sawtooth, and square waveforms (with fixed or modulatable Pulse Width). Synchronization between the two VCOs is possible, either using the familiar hard sync for cutting metallic sounds or the rather rare soft sync, a weaker variant. Hard sync sounds really good, with pleasant overtones and an assertive sound. Personally, I didn't find the weak variant to be of much value in sound design, but that may just be a matter of taste.

Ring Modulator with great sound

And the next highlight follows right away: The Ring Modulator. In digital synthesizers and even in many modern analog synthesizers, I rarely use this effect because it quickly leads to harsh and scratchy sounds that are unpleasant to my ears. The MS-5 is different. As with the original, the ring modulator is a single sweet spot, no matter what you feed it. Slow

JUNO-6
SYNTHESIZER MS-5
MS-5

The classic vintage design is certainly an eye-catcher, but it also takes up a lot of space.

LFO modulation, noise generator (which delivers pink or white noise), or audio modulation with both VCOs—the results always sound organic, interesting, and extraordinary. It gets particularly exciting when you select an external audio signal as the source and ring modulate it with VCO-1—a great playground for sonic experimentation!

Flexible filter routing

And the best is yet to come, namely the filter section! You can get a first taste of it in the mixer. Here, you can use the five faders to control the volumes of the Noise Generator, VCO-1 and VCO-2, Ring Modulator, and internal input. In addition, you can also choose individually for each input whether it‘s sent through the multimode filter and/or bandpass filter or sent unfiltered to the amplifier, which offers a wealth of creative possibilities and is hardly inferior to (semi-)modular synthesizers. For example, you can send VCO-1 through the bandpass filter to create vocal-like sounds, which are particularly popular in PsyTrance. At the same time, VCO-2 is sent through the multimode filter, while noise runs through both filters and the ring modulator enters the VCA unfiltered. Drones and FX sounds in particular benefit from this flexible routing. Although the MS-5 can also produce classic synthesizer sounds, its strengths clearly lie in unusual signature sounds.

Bandpass and Multimode Filters

The Bandpass filter offers controls for frequency, resonance, and level. Modulation is not possible, but the characteristic sound of this filter can still shape the sound of the MS-5. The second filter is much more flexible. It can operate as a lowpass, bandpass, or highpass filter and can be dynamically modulated via LFO, S/H, and envelope. And it has the unique, organic sound of vintage Roland filters - Behringer has really captured this character well. As with virtually all Behringer clones, the original still sounds a little richer, dirtier, and more powerful, but the differences are not particularly significant, and in the mix, the slightly clearer sound of the MS-5 can even come through better.

Not a beginner synthesizer

In terms of sound, the VCOs, ring modulator, and filter are really impressive. However, I wasn‘t so keen on the less successful parameterization in some areas. Unfortunately, I didn‘t have an original to compare it with, but at least the MS-5 is not a sweet spot synthesizer overall, nor is it necessarily the right synthesizer for beginners. In many areas, you have to think a little and also use some tricks to achieve the desired musical result. This applies, for example, to the control paths of the LFO and S/H, but also to the Attack of the somewhat sluggish A/R envelope (for crisp Attack/Transients, you have to reroute to the ADSR envelope).

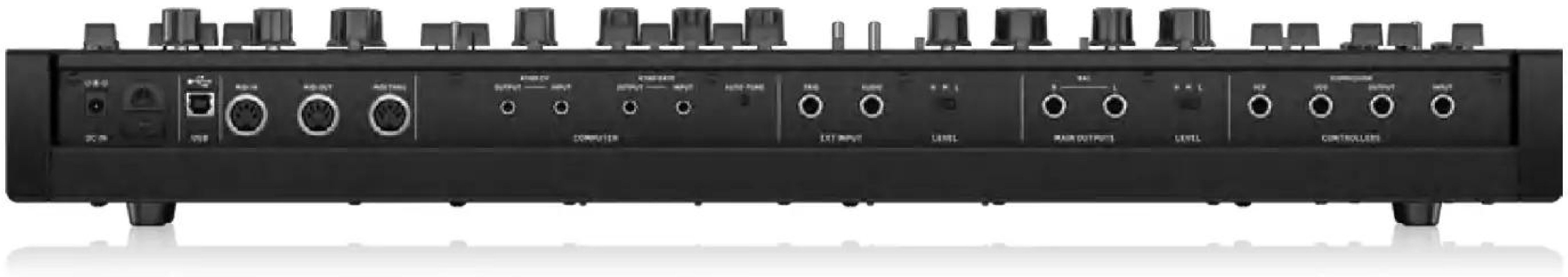
Alternatives

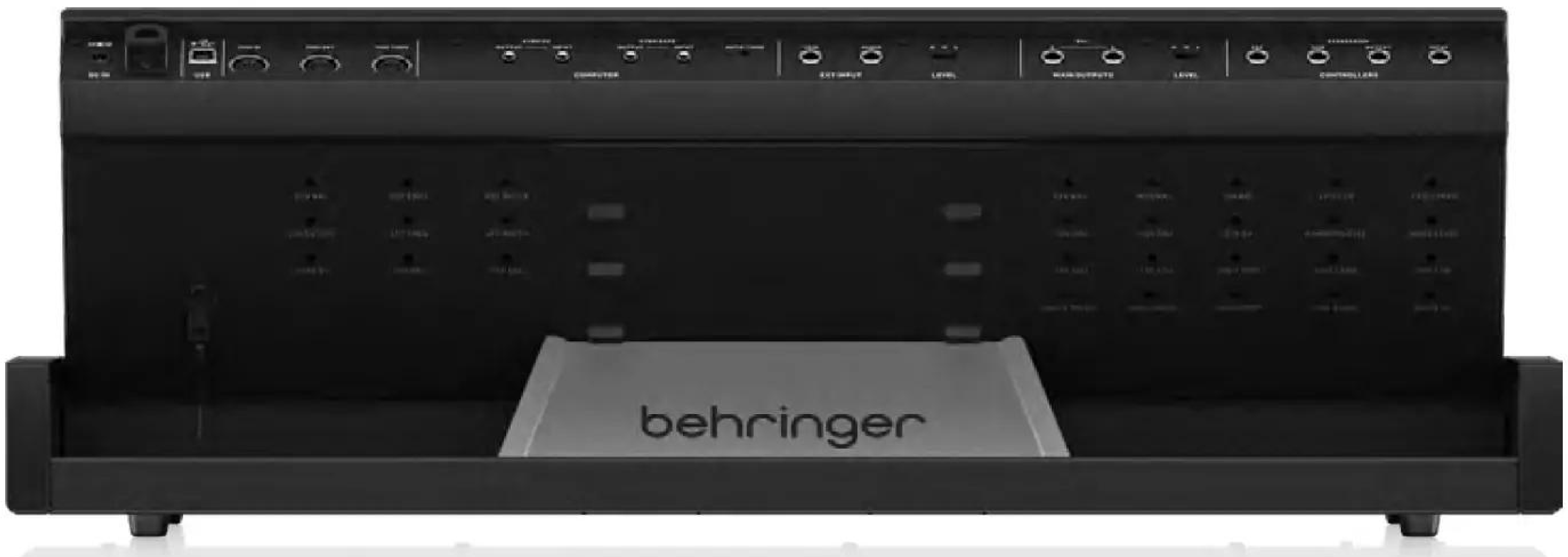
If you‘re looking for the special features and sound character of the Roland SH-5, the MS-5 is the best alternative to the original.

However, if you are a little more flexible in terms of sound, there are definitely alternatives in this affordable price range. The Novation Bass Station 2 costs about the same and also offers a wide range of features. The synthesizer is also more compact, fully storable, MIDI-controllable, and equipped with a Sequencer/Arpeggiator, but it sounds a little more modern and does not have the special sound character of the MS-5.

The same applies to the Moog Messenger, which is about twice as expensive and, in my opinion, superior to both the MS-5 and Bass Station 2 in terms of design and feel. While the Bass Station 2‘s sound is definitely more Roland-esque, the Messenger unsurprisingly sounds more like Moog – so it‘s really a matter of personal taste. The Arturia MiniBrute 2 or Korg MS-20 mini would be further alternatives in this price range, both with their own sound characteristics and features. Behringer‘s extensive portfolio also includes various analog mono synthesizers in all sizes and flavors, such as the Pro-1, Odyssey, and MonoPoly and, of course, the Eurorack modules of the System-100, which are quite close to the MS-5 in terms of sound.

More Info


MIDI and USB make integration into a modern setup easier.



The underside with folding mechanism and various trimmers for fine-tuning

VERDICT

In terms of sound, Behringer has really captured the character of the SH-5. The oscillators sound punchy, raw, and lively, and the Ring Modulator and filters have the organic sound of the original. Thanks to the creative routing options, the MS-5 is also sonically more flexible than many other vintage synthesizers. In particular, drones and FX sounds benefit from this. While the MS-5 can certainly produce classic synthesizer sounds: The basses have plenty of foundation, leads bite, and the filter whistles characterfully at high resonance. But its strengths lie clearly in unusual signature sounds.

However, the MS-5 is not a beginner synthesizer, as the control ranges of some parameters are, in my opinion, not very sensible or musically optimal. A Pro-1, Minimoog or SH-101 (or replicas thereof) can get you to classic sounds more quickly. The bulky format, combined with the average quality of the keyboard and controllers, will not appeal to everyone. Therefore, the MS-5 is primarily of interest to those who want to integrate the specific character sound of the SH-5 into their studio without having to spend a small fortune. ⁂

Test: AlphaTheta Chordcat

AlphaTheta has released the compact Chordcat so you can quickly create chord ideas, harmony sequences, and groove sketches on the go or in the studio. Find out how the sequencer performs in practice here in our review.

by Carl-Philipp Schmeller

Features

- Mobile chord groovebox
- 8-track sequencer
- 16 patterns per track
- 145 sound presets
- 16 drum kits
- 16 step buttons
- XY touchpad
- 3 integrated effects
- USB-C & MIDI I/O
- Battery operation possible

Facts

Manuf: AlphaTheta
Web: alphatheta.com
Distribution: Retailer
Price: 279 Euro

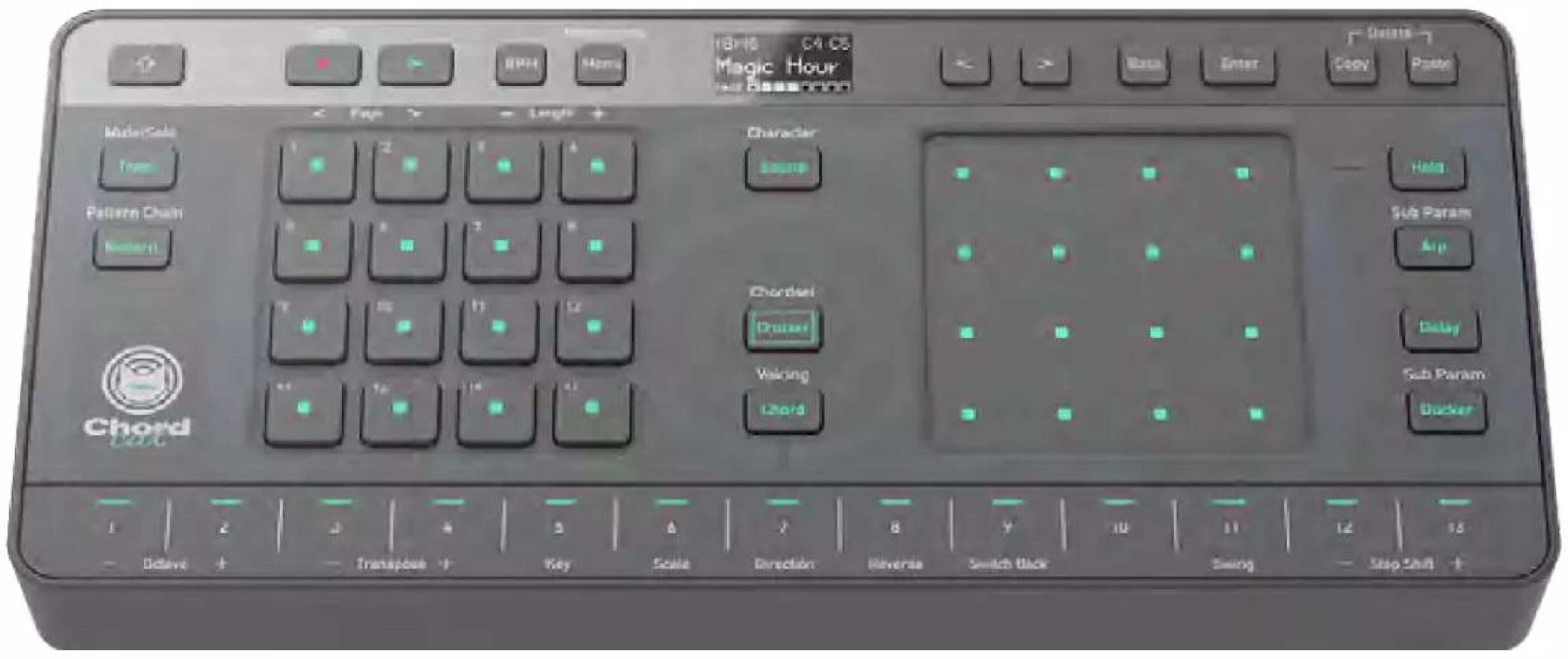
▲ Large selection of chords
▲ Step sequencer
▲ 145 sounds
▲ Chord Cruiser mode
▲ Intuitive operation
▲ Compact form
▼ No sample import
▼ Editing of sounds

Sound: ■■■■■□
Operation: ■■■■■■
Price/Perf: ■■■■■◧

Total: ■■■■■◧

Alternatives

none



The control panel of ChordCat.

It‘s not uncommon to sit in the studio with a great beat, but be unable to come up with the right melody chords. However, this is no longer an issue, thanks to the new compact Chordcat chord engine from AlphaTheta. The most important areas of application include desktop setups, DJ setups, and live performances during mobile jam sessions.

Connections

In addition to the USB-C connection to a computer for supplying power and MIDI/audio host functionality, there are also MIDI DIN ports and a stereo output with jack connection on the rear. Thanks to the USB connection, ChordCat can also function as a MIDI controller. By the way: ChordCat can also be powered by six AAA batteries, if required.

Sounds & Step Sequencer

The user interface on the left is reserved for the step sequencer and features 16 buttons, while chord sequences are created on the XY pad on the right. The sound engine is based on an 8-track sequencer with 145 sounds and 16 drum kits from various music genres. Each of these eight tracks can contain up to 16 tracks, and each pattern can last up to 128 steps (8 bars). To access the sound library, you must first select the Sound button. The sounds include Basses, Grand Pianos, House Organs, as well as common synthesizer Lead sounds and Pads, which can be navigated using the arrow keys next to the small display. For a first impression of the sound, complete demo projects can be selected via the Menu button and loaded via the Enter button. The drum sounds are powerful, but cannot be edited individually. Unfortunately, it is also not possible to exchange or import your own drums. A dedicated editor would have beeen nice here.

Chord Cruiser

However, the heart of the device is the bottom row of the control panel with the Chord Cruiser mode. When activated, the XY pad suggests several musically compatible chords, which can be heard immediately by pressing them lightly. Depending on which chord you like, you can assign it to the lower keyboard by holding it down. Up to 110,000 chord combinations can be generated, allowing you to quickly create suitable arrangements in a very intuitive way. You can switch between different chord sets using the arrow keys next to the small display. The chord sets include Minor, Major, and various music genres such as Drum&Bass, House, and Pop. To program the desired chords and tracks, select the desired track using the Track button and then play drums or other instruments on the step sequencer. Reverb can also be added on the bottom row of the step sequencer.

Another nice feature is that different pattern reading directions can be set for programming the step sequencer. This certainly boosts creativity and workflow for generating new ideas.

XY Pad

The XY pad can also be used to play the generated melodies with more variation using the arpeggiator. You can also add more spatiality to the sound with the Delay. You can add more movement to your tracks with the Ducker, which is also controlled via the XY pad. Last but not least, the XY pad can be used to adjust the Volume and Panning while holding down a note on the Step Sequencer, as well as transposing the pitch of each note up or down.

Verdict

ChordCat‘s focus is clearly on composition. As a compositional tool or song starter for on the go, Chordcat is a very useful production and inspiration aid. It‘s amazing how quickly and easily harmonies and chords can be conjured up with the Chord Cruiser. Those with little or no knowledge of chord composition and harmony theory will quickly achieve success with the help of suitable chord suggestions. However, the chord engine is no substitute for a complete studio setup; there are no sampling or editing options available for sound design.

Ideenapparat?
Das kann Chordcat

More Info

OMNITRONIC®

TRM-222

IT'S YOUR TURN!

Analog rotary mixer with 3-band master frequency isolator

- VU meter for each channel
- Dipswitches for individual adjustment of the EQ curve
- Booth output with 2-band EQ and volume control
- Crossfader with adjustable crossfade characteristic
- Adjustable send-return effect path
- Adjustable record out

On Stage

Live & DJ gear news

by Carl-Philipp Schmeller

7-inch vinyl DJ turntable system

Reloop introduces the RP-7, the first mass-produced DJ turntable system specifically designed for 7-inch vinyl. As a homage to the 45 culture, it combines high-end technology with a compact format. The RP-7 features a newly developed brushless DC motor with 2.5 kg/cm torque, enabling precise cueing, minimal Wow & Flutter, and scratch techniques. The aluminum die-cast platter and an integrated switch-mode power supply ensure stability and interference-free operation. The straight copper tonearm with rubber damping guarantees tracking accuracy, while the statically balanced system operates without anti-skating. For DJs, the player offers three speeds (33⅓, 45, and 78 RPM), pitch ranges of ±8, ±16, and ±35 percent, a pitch reset button, and a detachable LED needle light. Switchable phono/line outputs with gold-plated sockets facilitate integration into the setup.

The sturdy RP-7 in an elegant deep black metallic design is available for 549 Euros and should appeal mainly to collectors, vinyl enthusiasts, and professional DJs.

More info

reloop.com

One-ear monitoring headphones for DJs

The RHP-10 Mono is a new headphone for DJs from Reloop, featuring only one ear-cup for one ear. It is characterized by 50-millimeter neodymium drivers and delivers a dynamic sound with kick-bass emphasis, allowing precise monitoring in loud environments. The model covers a frequency range of 30 Hz–30 kHz. Even though there is no second ear-cup, the headphone can be comfortably positioned on the shoulder or head and remains readily available for short cueing. The maximum input power is 300 mW, and the impedance is 24 ohms. Long-term wearing comfort is ensured by the ergonomically padded handle, swivel headphone mount, and softly padded, water-resistant veggie leather ear cushions, preventing fatigue. The headphone aims to impress with a flat and lightweight comfort construction. The pouch is also made from the same material as the ear cushions. As a connection, there is an XLR connection plus an adapter to 6.3 millimeter jack.

The RHP-10 Mono, designed in a neon look, is now available from retailers for 69 Euros.

More info

reloop.com

DJ controller with motorized turntables for stem mixing

Pure vinyl feeling is promised by the new DJ controller One MKII from Rane, which is finally available in stores. Among the key innovations is the stems function, allowing, for example, acapella vocal tracks to be extracted from a song or instrumental versions to be obtained. This is ideal for live remixes and mash-ups. These stems can be accessed either via the performance pads modes or above the jog wheels. With the performance pads, hot cues, loops, and rolls can be set, and samples triggered. The 2-channel controller finally also features effects, even a hefty 29 in addition to the software effects from Serato. Serato is also the DJ software compatible with the One MKII. Thanks to the motorization of the 7.2-inch high-torque turntables, true vinyl feeling is enabled. The start/stop button is also implemented in turntable style. The Rane One MKII, which shines in white, is now available and can be purchased from 1549 euros.

rane.com

More info

Power Producer: Ableton Push

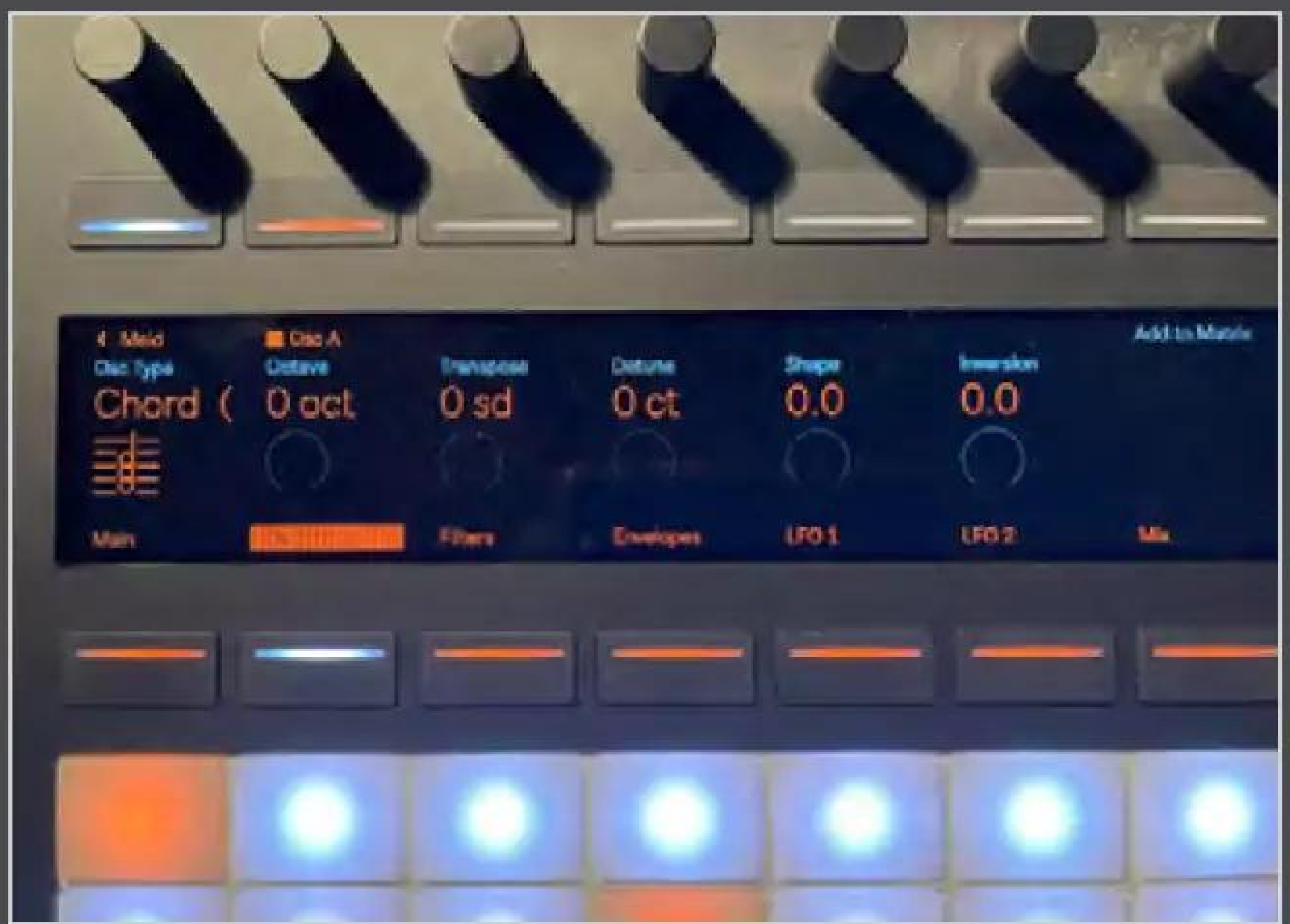
Complex chords w/o layering

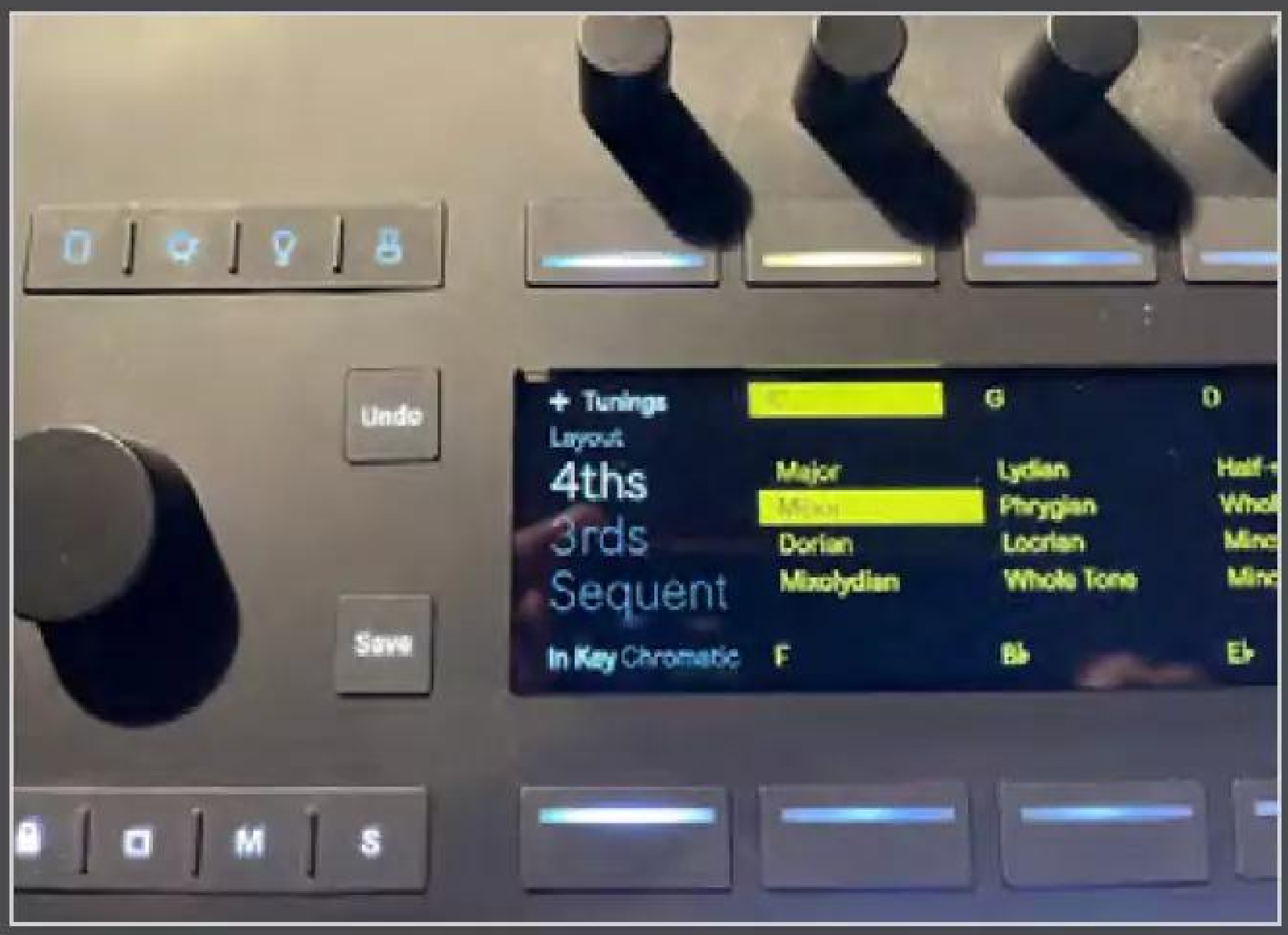
Creating atmospheric density is often very time-consuming, but with the newly added Chord oscillator type in Meld, it can be done in no time at all. Complete chords can be created from just one note, which can then be expanded into lively, multi-layered soundscapes with just a few simple settings and alternative tunings. You can find out how to do this in this workshop.

by Maya C. Sternel

Project Information

Material: Ableton Live 12.2, Push 3
Time Required: 30 minutes
Content: Generate complex, lively-sounding chord pads from a single note, enhance the chord through various parameters of the Meld Synth, add atmospheric space and depth.
Difficulty: Advanced


Osc Type
Chord
Octave
0 oct
Transpose
0 sd
Detune
0 ct
Shape
0.0
Inversion
0.0
Add to Matrix


Undo
Save
+ Tunings
Layout
4ths
3rds
Sequent
In Key Chromatic
Major
Dorian
Mixolydian
Lydian
Phrygian
Locrian
Whole Tone

1 Choose Oscillator Type

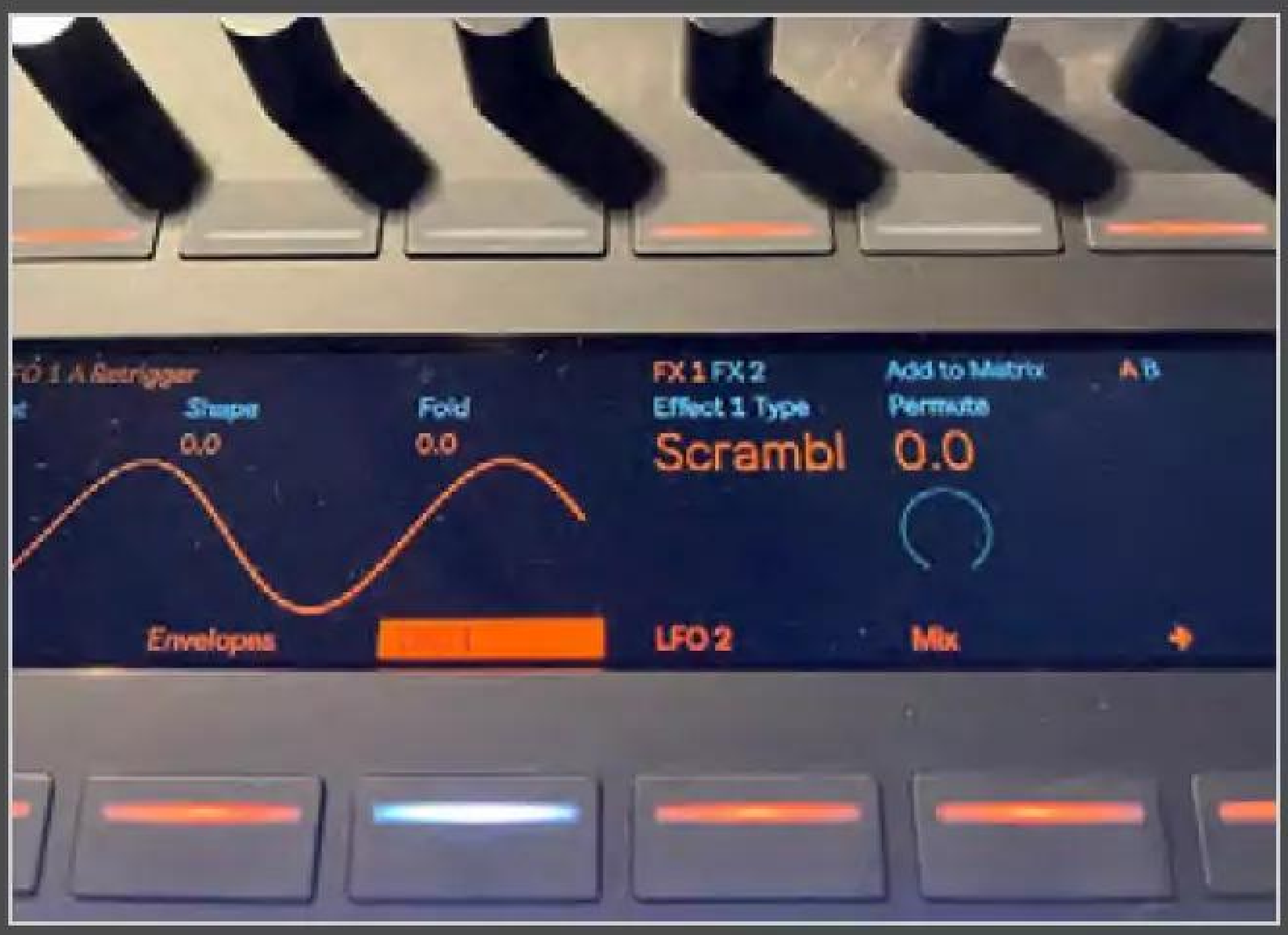
To form complex chords from a simple note, load the standard preset of the Meld Synth. Program a short sequence of one-bar MIDI notes. Set in the Main Menu of Push **Osc. A Type** to Chord. To give the sound character, change **Shape** and **Inversion**. **Shape** defines the interval width, **Inversion** the distribution of the chord tones.

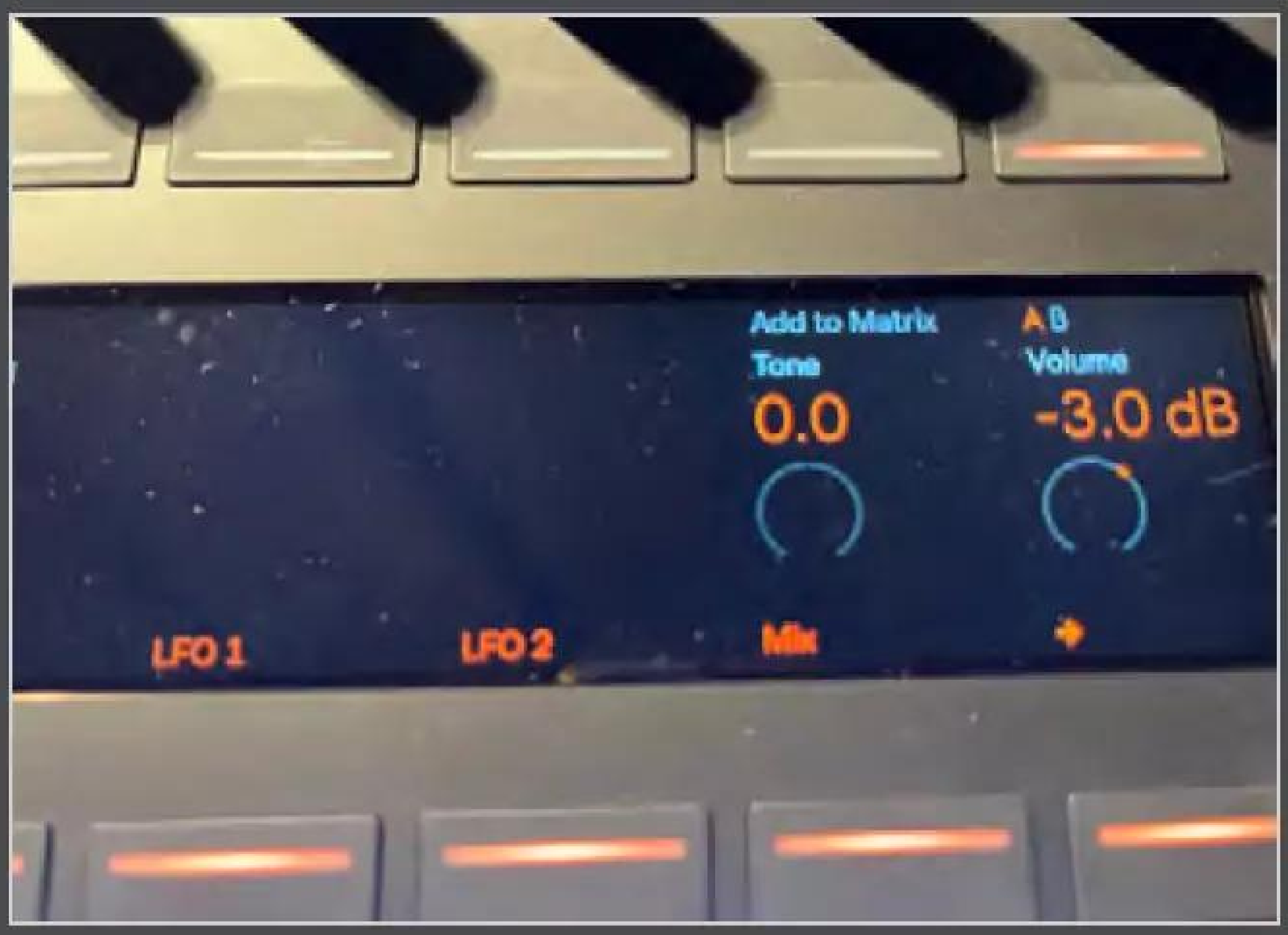
2 Design Chord

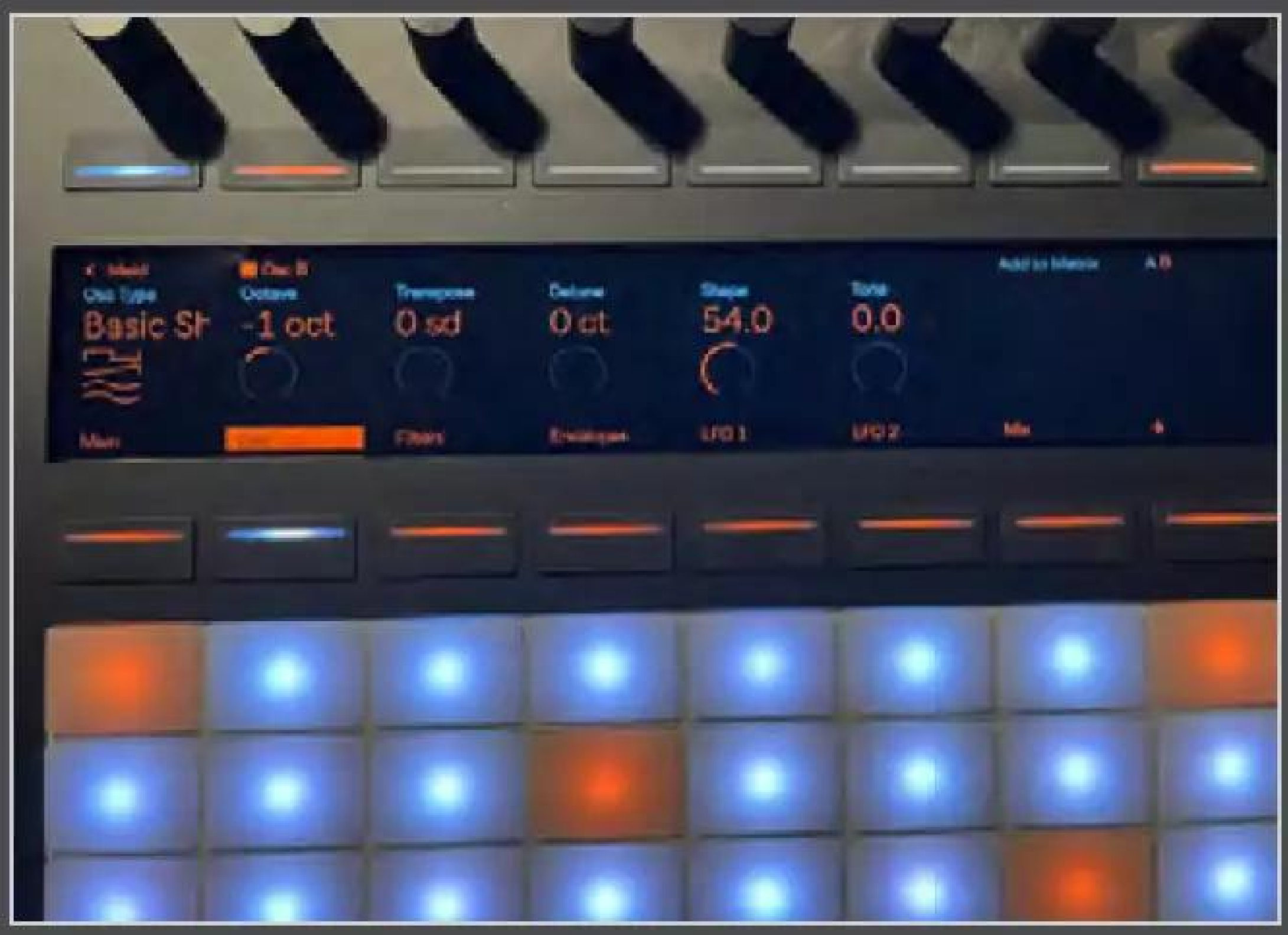
Set **Shape** to 20 and **Inversion** to 60. Enable Use Scale in the Settings Menu to always stay in the appropriate Key. Use the feature available from Live update 12.2 to access the tuning systems directly with Push. This way, you can create exciting tonal colors. To access the selection of tuning systems, press the Scale button.

3 Tuning Library

In the upper right of the display, you see the **+Tunings** indicator. Press the button above it. Then, the Tuning Library opens, giving you access to both pure tunings and exotic variants. Try out different tunings. As a result, your chords will gain a completely different harmonic character.


Shape
0.0
Fold
0.0
FX1 FX2
Effect 1 Type
Scrambl
Add to Matrix
Permute
0.0
Envelopes
LFO 2
Mix


Add to Matrix
Tone
0.0
Volume
-3.0 dB
LFO 1
LFO 2
Mix


Basic Sh
-1 oct
0 sd
0 ct
54.0
0.0

4 Deform LFO

When you press the button at the bottom right under Reset, the tuning will revert to our familiar tempered system. Next, the Chord sound of the Meld should be modulated. To do this, go to the LFO1 Menu and, under FX1, select **Effect 1 Type** Scrambler. For the LFO to modulate the Filter Frequency, go to the Filters Menu.

5 Assign Mod Target

Hold the knob over **Filter A Frequency** while pressing the button over **Add to Matrix**. Then, the display switches to the Matrix view. Set **LFO1 FX** to 40. Go to the LFO1 Menu again and select a value of 60 for **Permute**. Depending on the selected value, the rhythmic movement in the chord sound changes.

6 Atmospheric Width

To add more depth to the sound, go to the Osc Menu, select **Osc B** and set **Octave** to **-1 Oct**. To change the tone color, vary **Shape** to e.g. 54. Adjust in the Mix Menu the volume of **Osc. B** via **B Volume** . Give the sound more width by setting **Spread Amt** to 60% in the Global/Out Menu. Now load a Hybrid Reverb behind it.

Monthly music treasures

compiled by Sascha Blach

HAAi: HUMANiSE

The opener „Satellite“, created in collaboration with Jon Hopkins, Obi Franky and the Trans Voices Choir along with choir leader ILĀ introduces the second HAAi album in an experimental way – including elements of glitch, 90s rave and 2-step. The Australian living in London continues to challenge us throughout. In her colorful mix of styles from electro, house, techno, pop, hip-hop and experimental music, unusual structures and sounds set the tone, and Teneil Throssell – her real name – also knows how to present her voice in an interesting way. In contrast to the album title „HUMANiSE“, the record is a predominantly electronic work that has a mechanical charm that also strongly shapes – or even alienates – the human aspects such as the vocals. Often hard to grasp, but also always fascinating – „HUMANiSE“ is not easy fare, but definitely unique.

Genre: Electro, Pop, Experimental | Label: Mute

Monolink: The Beauty Of It All

In his third album, the Berlin-based artist Monolink shows how sophisticated, contemporary electro-pop can sound. Steffen Linck - his real name - impresses not only in terms of sound design but also as a songwriter: His tracks combine the hypnotic and danceable elements of electronic music with classic pop songwriting, resulting in catchy hook lines and coherent lyrics. In addition to synths and drum machines fed by house, techno, and electronica influences, he occasionally picks up the acoustic guitar to color his consistently melancholic pieces with folk elements. Created in lonely hours in the countryside, „The Beauty Of It All“ is a thoughtful, profound album with crystal-clear production that lives up to its title: It‘s simply beautiful.

Genre: Electronica | Label: Embassy Of Music

DON'T
BECOME
THE THING
YOU HATED

Rotersand: Don’t Become The Thing You Hated

Five years after „How Do You Feel Today“, Rotersand advise their fans, to „Don‘t Become The Thing You Hated“, and this recommendation comes with a nice mix of dance floor-ready, well-produced electro stompers, balladic ambient spheres, and melancholic vibes. The German duo Rascal Nikov (vocals) and Krischan Wesenberg (instruments, production) still represent an exciting mix of Future/Electro Pop, EBM, and Techno. Unlike many other electro formations, however, the songs are always the focus here rather than the beats, and production finesse gives the work depth, as does the emotional, multi-layered vocals. Songs like „Higher Ground“, „Sexiness Of Slow“ or „16 Devils - Hell Deep Down“ are recommended tracks for an album that is a must for fans of VNV Nation to Covenant!

Genre: Electro | Label: Trisol

S Y Z Y G Y X: Sinner

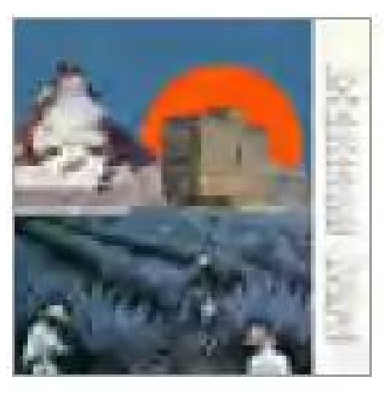
US artist Luna Blanc, sole ruler of S Y Z Y G Y X, has a penchant for dark electronic music. Her music combines elements of EBM, Electro-punk, Dark wave, Industrial, and Synth-pop into a seductive sonic cocktail that is distant and cool, yet captivating. ‘80s influences repeatedly shine through in the soundscape, which thrives on old-school synths and drum machines and gives ample space to the deep, warm, often reverberated voice of the protagonist. Whether aggressively whipping, clubby and rousing, or darkly lascivious, „Sinner“ covers a broad spectrum of emotions and appeals to multiple senses at once. There is sure to be something here for fans of the dark scene.

Genre: Electro, Dark Wave | Label: Cold Transmission Music

Hammerschmidt: Sound Of The Underground

Some of you might already know Chris Maico Schmidt as Mike S. - he is a co-founder of Evosonic Radio, where our Beat Podcast also airs every month. With his project Hammerschmidt, he recently signed with Valhall Records and releases the first result of the collaboration: „Sound Of The Underground“. The single contains four versions of the title track - in addition to the original, there is also a Mike S. Mix (his alter ego) as well as remixes by Michael Kohlbecker and Schremser. And these four tracks pack a punch: Offering hard, dark techno with underground flair. Straightforward, driving, and relentless. Optimal music to turn up loud so that the bass drives the neighbors crazy. DJs also have a sure bet in their repertoire - and we‘re excited to see what‘s next.

Genre: Techno | Label: Valhall Records



Niklas Paschburg: Mexican Alps

The piano is actually the main instrument of the German artist, who primarily works in neoclassical music. However, on this EP, he leaves the piano completely aside for the first time. „Mexican Alps“ is a spontaneous work between ambient and electronica, weaving field recordings, drones, and synth improvisations into an atmospheric nature soundtrack. Although electronics are not new to Paschburg, they have never been so prominently featured as here. The eight tracks are characterized by experimental soundscapes, melancholic melodies, jazzy interjections, modular synths, and analog delays. Created between Mexico and the Alps - hence the title - the EP is a wonderfully atmospheric sound journey connecting seemingly distant worlds.

Genre: Neoclassic, Ambient, Electronica | Label: Nettwerk

Sudan Archives: The BPM

Behind Sudan Archives is the American singer, violinist, and producer Brittney Denise Parks, who combines R&B and soul with electronic music and adds extra fire to it with her violin. The project name Sudan Archives is not a coincidence, as African culture also strongly influences her work by incorporating folkloric elements from countries like Sudan or Ghana. Her third full-length album, „The BPM“, is more electronically colored than its two predecessors - it was completed in Detroit, Michigan and influenced by the local club culture. It is also noteworthy that the artist has taken her fate more into her own hands than ever, producing more independently and involving her family more. 15 tracks between pop, R&B, club vibes, and exotic ingredients - with mostly upbeat tracks.

Genre: R&B | Label: Stones Throw

Verses GT: Verses GT

Behind Verses GT is the duo Jacques Greene and Nosaj Thing, both of whom have already released solo works under their own names. The producers have been collaborating for many years, but only now have managed to create a joint album. Created in London, Los Angeles, Tokyo, Paris, and Montreal, the 10-tracker moves between Downtempo, House, Ambient, and Pop. It thrives on hypnotic beats, sometimes dark atmospheres, and occasional performances by guest singers like Kučka and Tyson, who provide variety within the otherwise instrumental and consistently atmospheric sound cosmos. Highlights include „Your Light“, a feature with George Riley, as well as the techno-inspired and meditative „Left“. The arrangements and instrumentations are deliberately reduced to the essentials and radiate enormous depth due to the sensitive production.

Genre: Electronica | Label: Luckyme

Your event planner for 2025/26

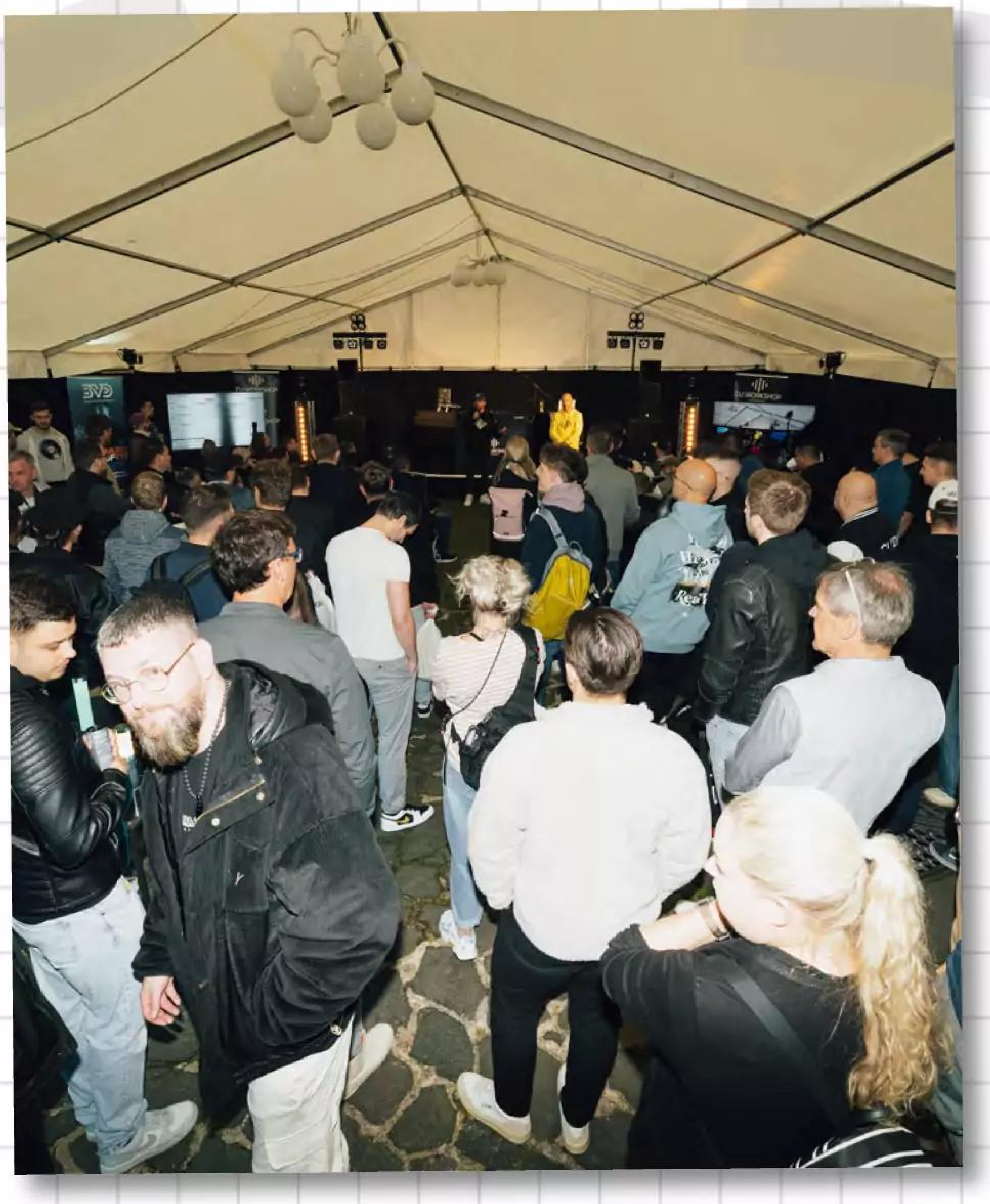
03.10.2025 - 04.10.2025
Beatcon 25
Berlin, DE

04.10.2025 - 04.10.2025
SynthFest UK
Sheffield, UK

14.10.2025 - 16.10.2025
LEaTcon 25
Studioszene Hamburg Messe, DE

22.10.2025 - 26.10.2025
Amsterdam Dance Event
Amsterdam, NL

26. - 27.10.2025
DJ Workshop Germany 2025
Castle Romrod



14.11.2025 - 15.11.2025
Music Expo 25
San Francisco, US

28.11.2025 - 7.12.2025
Black Friday & Cyber Monday Week

20.01.2026 - 24.01.2026
NAMM Show
Anaheim, US

03.02.2026 - 06.02.2026
ISE 2026
Barcelona, ES

24.03.2026 - 26.03.2026
Prolight + Sound
Frankfurt, DE

18.06.2026 - 20.06.2026
Sonar Festival 2026
Barcelona, ES

Beat 12 | 2025
out 7th November 2025

Hi-Hat Masterclass: Your Top-End-Toolkit

Create sizzling textures, rolling fills, and utilize full stereo width to ensure your tracks stand out! We dive deep into the world of hi-hats and perfect the groove for your next beats, songs, and productions. This masterclass shows how to choose the right hi-hat sound, perfectly place it in the mix, and sculpt that unmistakable groove with micro-rhythmic subtleties. Plus huge extra: as a Beat reader, you receive over 200 MIDI clips with hi-hat grooves for free!

Test: Sonicware Liven Evoke

A 4-track ambient synthesizer focused on cinematic and electroacoustic sounds. It's based on the Acoustronic Flux Oscillator with acoustically inspired synthesis, complemented by a musical granular effect, synchronizable time-stretching, and harmonization. Of course, a reverb is also on board, and 16 chord modes for easy one-button chord control are ideal for creating ambient pads and drones.

Interview: Soulwax

Since the 90s, Soulwax has been one of the best-known names in the broad field between indie and electro. With "All Systems Are Lying," the Belgian band led by brothers Stephen and David Dewaele is releasing its first new album in seven years, and we are naturally very interested in what went on behind the scenes during production.

Photo: Nadine Fraczkowski

Test: Oberheim TEO-5 Desktop

The TEO-5 Desktop is anything but a stripped-down version, even though it does have fewer controls than the keyboard and no keyboard. In addition to classic Oberheim elements such as the characteristic SEM multimode filter, it also features some special features such as through-zero FM, a polyphonic sequencer, analog overdrive, and modulatable digital effects. We tested the TEO-5 Desktop for you to see how it performs in general and in direct comparison to the Sequential OB-6 and Behringer UB-Xa.

Advertiser Directory 11 | 2025

AlphaTheta	084
Arturia	002
Audiowerk	022, 069
falkemedia	003, 058-059
Heckmann Audio	083
Mega Audio	036-037, 057
Reloop	011
Sound Service	063
Steinigke	077
TEAC Europe	023, 043
Thomann	028-029

Subject to change due to current topics and delivery situations!

Beat

Publisher (V.i.S.d.P.):
Kassian Alexander Goukassian (kg@falkemedia.de)

Chief editor: Marco Scherer (m.scherer@falkemedia.de)

Managing editor: Mario Schumacher (ms@beat.de)

Editors:
Jan Wilking, Carl-Philipp Schmeller, Sascha Blach,
Tobias Fischer

Editorial staff:
Daniel Bock, Laura Emiliano, Stefan Hofmann, Matthew Mann, Ruben Mantel, Paul Marx, Dr. Chelsea Bruno, Julian Schmauch, Frank Schreiber, Maya C. Sternel, Vera Schumacher, Christoph Strauß, Nina Falk, Philipp Matthes, Tom Nio, Maveric

Editorial enquiries/Reader letters: redaktion@beat.de

Cover design & layout: Ricarda Becker, naujoks-design.de

Publisher:
Falkemedia GmbH & Co. KG
Pahlblöken 15-17
D-24232 Schönkirchen
Tel. +49 (431) 200 766-0 info@falkemedia.de
Fax +49 (431) 200 766-50 www.falkemedia.de
ISSN 1860-9988
HRA 8785 Amtsgericht Kiel
PhG: Falkemedia Lifestyle GmbH (HRB 12311 AG Kiel)
Managing Director: Kassian Alexander Goukassian

Editorial office:
See publisher's address • Tel. +49 (431) 200 766-766

Data protection officer: Jürgen Koch
see Publishing House Address •
Mail: datenschutzanfrage@falkemedia.de

Subscription Support:
falkemedia GmbH & Co. KG
Pahlblöken 15-17
24232 Schönkirchen
Germany
Phone: +49 (431) 200 766-0
info@falkemedia.de

Media Consulting:
Dagmar Pawlowsky (d.pawlowsky@falkemedia.de)
Phone: +49 (0151) 22 35 58 43

Advertising Rates see Media Data 2024 under:
www.beat.de/mediadaten

Production and Print Management:
impress GmbH, Monforts Quartier 32
41238 Mönchengladbach

Sales Management:
Hans Wies,
DMV DER MEDIENVERTRIEB GMBH & CO. KG
e-mail: hans.wies@verlagsunion.de

Distribution:
DMV DER MEDIENVERTRIEB GMBH & CO. KG
Meßberg 1 • 20086 Hamburg, Germany
Phone: +49 (40) 3019 1800

Purchase Possibilities:
Magazine Trade, Specialized Trade, Subscription

Unit Price Euro 6.99
Annual Subscription: Euro 89.80
Foreign countries per issue plus 0.90 €.
The prices include the legal value added tax and delivery.

Manuscript Submission: Manuscripts of any kind are gladly accepted. They must be free of third party rights. By sending in the manuscript, the author agrees to the printing of the manuscript on data carriers of the company Falkemedia. Sending in the manuscript does not guarantee publication. Fees according to agreement or our AGB. The publisher does not assume any liability for unsolicited manuscripts.

Copyright: All contributions published here are protected by copyright. Reproductions of any kind are only allowed with the permission of the publisher.

Publications: All publications in this journal are made without consideration of possible patent protection. Trade names are used without guarantee of free use.

Exclusion of Liability: No liability is assumed for errors in text, circuit diagrams, layout sketches, etc. that lead to non-functioning or possible damage of components.

Falkemedia also publishes the following publications
Mac Life, DigitalPHOTO, BÜCHERMagazin, So is(s)t Italien, LandGenuss, sweet paul, KIELerLEBEN and many more.

© Copyright 2025 by falkemedia

PRESSE & BUCH IM BAHNHOF
ISSN 1866-3737
fm

Filterscape
Murky Delays

HIVE 2
HS Ortomat

u-he

SATIN
TAPE MACHINE
Multitracking Drums

Diva
HS Bass Nine

TWANGSTRÖM
Guitar Room
COLOUR COPY
TAS Infinitum

ZEBRA

u-he.com

MFM2

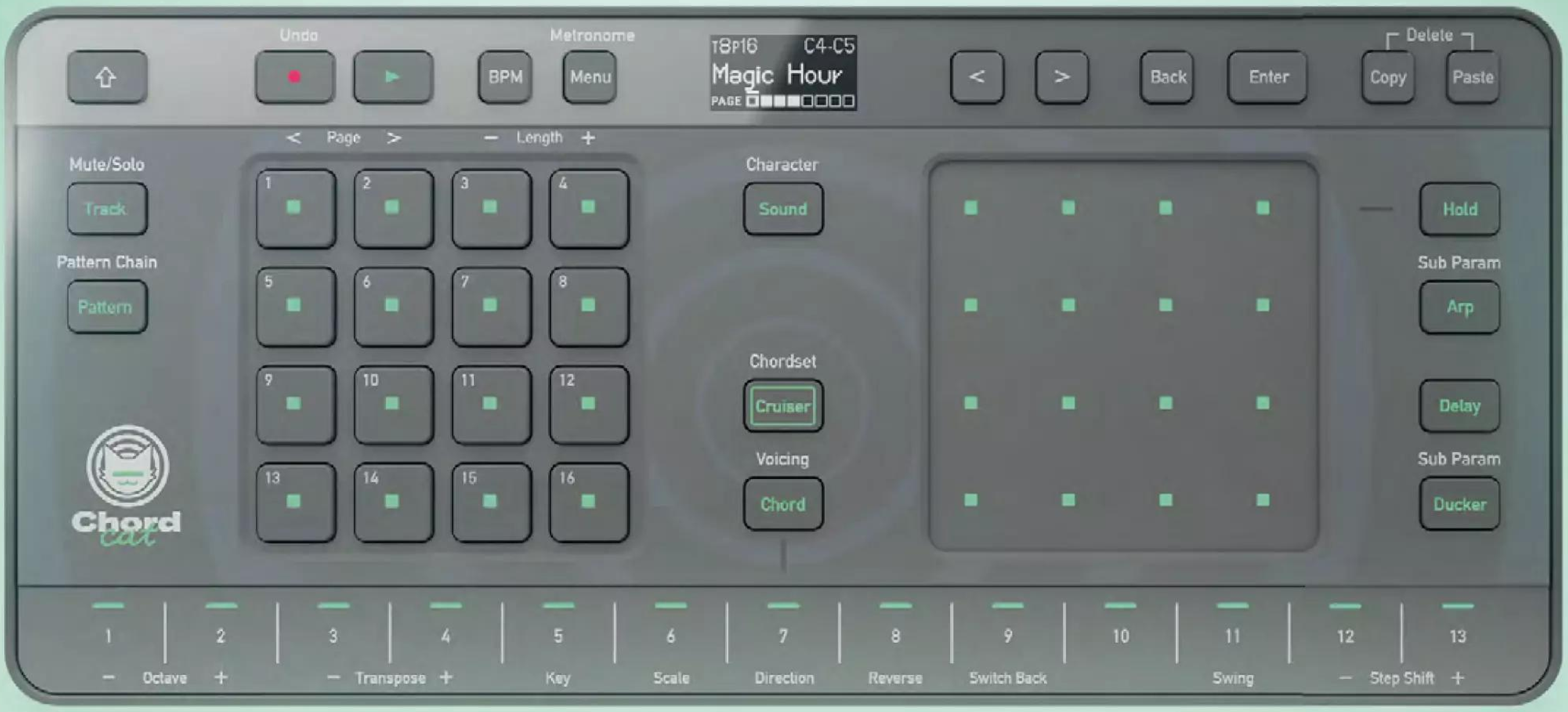
HS Throbulator
LFO
VCO
MIX

PRESSWERK
Fat Compact Vox

BAZILLE
HS Berlin Beauty

Chordcat

AlphaTheta


Undo
Metronome
BPM
Menu
T8P16 C4-C5
Magic Hour
PAGE
<
>
Back
Enter
Delete
Copy
Paste
Mute/Solo
Track
Pattern Chain
Pattern
< Page >
− Length +
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
Character
Sound
Chordset
Cruiser
Voicing
Chord
Hold
Sub Param
Arp
Delay
Sub Param
Ducker
Chord cat
1
2
3
4
5
6
7
8
9
10
11
12
13
− Octave +
− Transpose +
Key
Scale
Direction
Reverse
Switch Back
Swing
− Step Shift +
FINDE HARMONIEN
REGE DIE KREATIVITÄT AN

Chordcat

8-TRACK GROOVEBOX

Chord Cruiser-Modus

Chordcat schlägt dir mehrere musikalisch passende Akkorde vor, um einfach Musik zu machen

Sound-Presets und Tools zur Klanggestaltung

Lass dich von 145 Sound-Presets und 16 Drum-Kits für verschiedene Genres inspirieren

3 integrierte Effekte

Verleihe deiner Musik mit 3 leistungsstarken Effekten – Arpeggiator, Delay und Ducker – eine einzigartige Note. Alle Effekte lassen sich intuitiv über das XY-Pad steuern

Tonart- und Skaleneinstellungen

Spiele mit kreativer Freiheit – nur kompatible Noten werden auf die Tastatur gemappt

Laufrichtungsfunktion

Drücke eine einzige Taste, um die Wiedergaberichtung von 4x4-Step-Sequenz-Patterns zwischen rechts, unten, im Uhrzeigersinn und gegen den Uhrzeigersinn zu ändern und neue Phrasen und Rhythmen zu entdecken

Umfangreicher Arbeitsbereich

Füge deiner Musik mit bis zu 8 Spuren, 16 Patterns und 128 Steps (8 Takte) mehr Layer hinzu

ALPHATHETA.COM